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NEEDLEWORK IDEAS

NUMBER 22

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NUMBER 22

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On the cover: Emblazoned on the stunning stole is a whole new way to embroider—right on your zig zag machine. Learn all about it starting on page 46.

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Dear Reader:

WOMAN'S DAY NEEDLEWORK IDEAS

Questionnaire:

Because of your interest in needlework, you might like to help us plan our upcoming issues. In order to make them more valuable for you, we need to know more about you—your particular interests, your family situation, your specific preferences and projects. We would appreciate it very much if you would fill out this questionnaire and return it to us. And if you think of anything we should know that we haven't asked, do please include it! Of course the information you supply will be considered confidential and you need not sign your name.

Sincerely,

Marion Lyons

Marion Lyons
Editor

1a. Do you:

	Yes	No
Knit	☐	☐
Crochet	☐	☐
Crewel	☐	☐
Embroider	☐	☐
Needlepoint	☐	☐
Hook Rugs	☐	☐
Quilt	☐	☐
Other (Specify) _____		

1b. Which is your favorite of these crafts? _____

2. About how many projects have you done in the past year?

Needlepoint _____
Embroidery/Crewel _____
Knit _____
Crochet _____
Other (please specify) _____

3. For these projects, do you use:

	Yes	No
Instructions and patterns in magazines	☐	☐
Buy instructions and patterns from magazines	☐	☐
Buy kits which include all material and instructions	☐	☐
Make up own projects	☐	☐
Other (Specify) _____		

4. Where do you buy your needlework supplies?

	Yes	No
From a needlework shop	☐	☐
From a department store	☐	☐
From a variety store	☐	☐
Through mail order	☐	☐
Other (Specify) _____		

a. From what source do you buy most of your needlework supplies? _____

5. Please choose from the following list three articles you would like to see most in this magazine. Please list in order of preference (1, 2, 3).

Hats and handbags _____
Afghans and pillows _____
Toys and bazaar items _____
Wall hangings _____
Sweaters and ponchos _____
Rugs _____
Things for children and babies _____
Quilts _____
Other (Specify) _____

6. What other hobbies or interests do you have?

_____

7a. Do you own a sewing machine?

Yes ☐ No ☐

7b. Are you interested in sewing projects?

Yes ☐ No ☐

8. Why did you buy this magazine?

Title ☐
Cover photo ☐
Articles listed on cover ☐
Other (Specify) _____

9a. What article did you like most in this magazine? _____

9b. What article did you like least in this magazine? _____

10. Are you now employed?

Full time ☐
Part time ☐
Not employed outside the home ☐

11. Are You

Married ☐
Single ☐
Widowed ☐
Divorced or separated ☐

12. Please check the group nearest your age:

Under 18	☐	35 to 49	☐
18 to 24	☐	50 to 64	☐
25 to 34	☐	65 & Over	☐

13. Please check the last grade of school you completed:

Grade school or less	☐	Some college	☐
Some high school	☐	College graduate or more	☐
High school graduate	☐		

14. Please check the income group into which your family falls:

Under $5,000	☐	$10,000—$14,999	☐
$5,000—$7,999	☐	$15,000—$19,999	☐
$8,000—$9,999	☐	$20,000 & Over	☐

15. Please check the description which best fits where you live:

A city over 100,000 population ☐
A city 50,000—100,000 population ☐
A suburban area outside a city ☐
A small town ☐
A farm ☐

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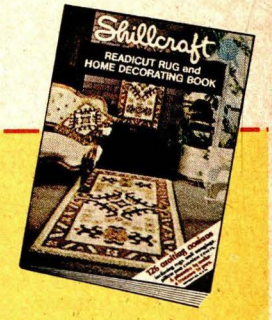

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Total amount enclosed _____

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and see how easy it is to make the handsome rack at left.

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DON'T THROW IT AWAY! will show you almost one hundred inflation-beating ideas for beautiful and useful things, like the magazine rack above, that make delightful gifts to give, or that you'll want to keep yourself to brighten up your home. And best of all, everything in this idea-filled volume you can make for practically nothing from used and discarded objects you'd normally throw away.

The instructions are so clear, so complete, you'll soon be turning out lovely decorative wreaths . . . wall hangings and centerpieces . . . children's pull toys . . . planters . . . candles . . . key rings . . . pin cushions . . . cookie jars . . . wastebaskets . . . handbags . . . wall plaques . . . unusual and imaginative lamps . . . unique vases and coat racks.

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Here is how the Crafts Club works:

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S-49

HOW TO CROCHET

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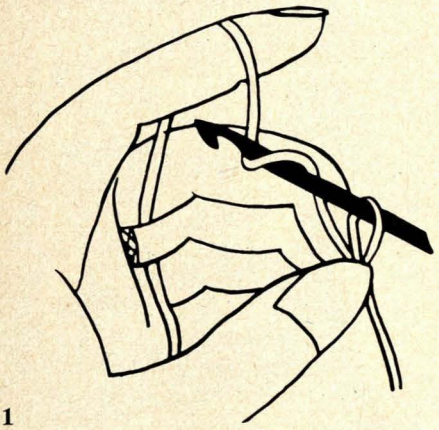
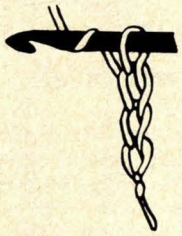


1

Make a slip knot on hook, held in the right hand. Thread yarn over left ring finger, under middle, and over index fingers, holding short end between the thumb and middle finger.



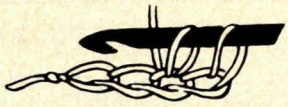
2

Pass hook under and over yarn and draw it through loop on hook. Repeat for as many stitches as the directions specify.

SINGLE CROCHET

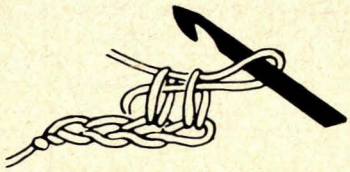
3

Insert hook into second stitch from hook, under the two upper strands.



4

Pass hook under and over yarn and draw it through the stitch.



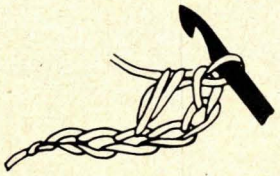
5

Pass hook under and over yarn again and draw it through the two loops on hook.

HALF DOUBLE CROCHET

6

Pass hook under and over yarn, insert hook into third stitch from hook, under the two upper strands.



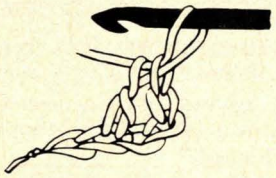
7

Pass hook under and over yarn and draw it through the stitch. Pass hook under and over yarn again and draw it through the three loops on hook.

DOUBLE CROCHET

8

Pass hook under and over yarn, insert hook into the fourth stitch from hook, under the two upper strands.



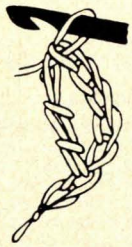
9

Pass hook under and over yarn and draw it through the stitch, then pass hook under and over yarn again. Draw yarn through the first two loops on hook. Pass hook under and over yarn again and draw it through remaining two loops on hook.

TREBLE CROCHET

10

Pass hook under and over yarn twice, insert hook into the fifth stitch from hook, under the two upper strands.



11

Pass hook under and over yarn and draw it through the stitch. * Pass hook under and over yarn and draw through two loops, repeat from * twice more.

AFGHAN CROCHET

12

Using an afghan hook, make a chain the desired length. Insert hook in second stitch from hook, draw up a loop.

13

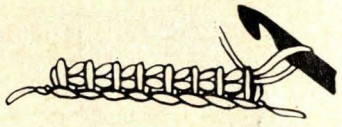
Keeping all loops on hook, draw up a loop in each chain stitch.

14

To work off loops, pass yarn under and over hook and draw through first loop.

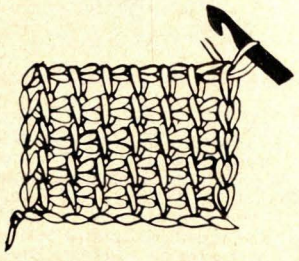
15

* Pass yarn under and over hook, draw through two loops, repeat from * across.



16

One loop remains, to count as first stitch of next row.



17

* Insert hook under next vertical bar and draw up a loop, repeat from * across. Work off loops same as before.

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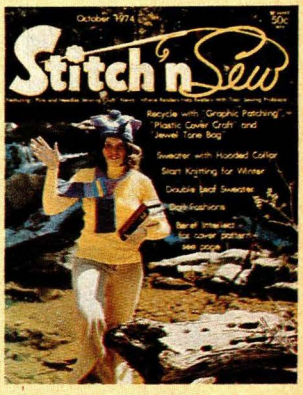

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- Openwork Dress
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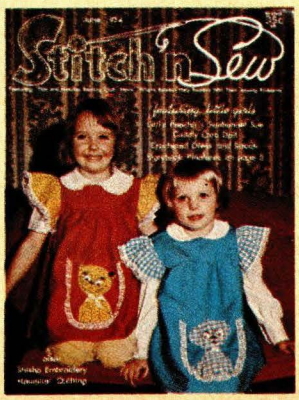

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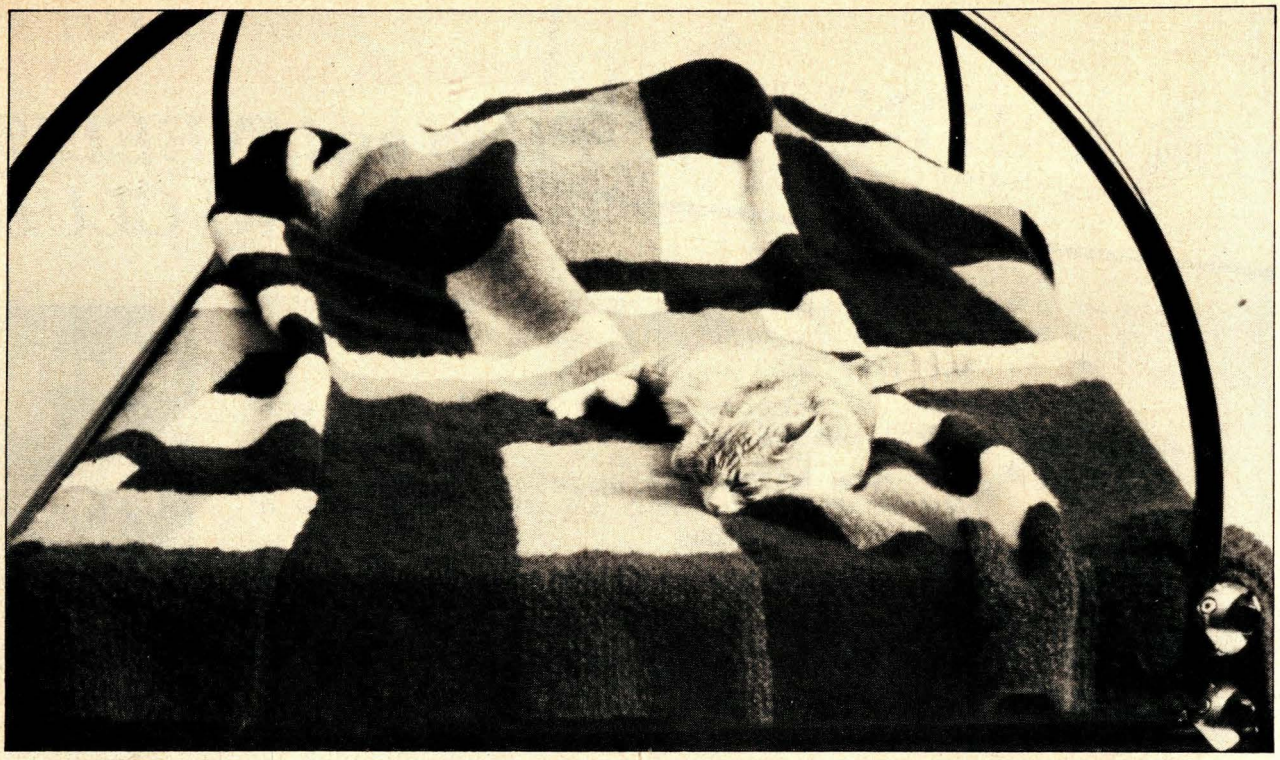

Knit a Patchwork

Kitten-soft yarn is knit into colorful squares for the brightest, cosiest, easiest afghan ever! You don't even need to know how to purl, it's all knit.

SIZE: Large, approximately 80″ x 80″; (Small, approximately 80″ x 48″.)

MATERIALS: Bucilla Melody: 6 (3) 1-oz. skeins orange (A), 6 (3) skeins light brown (B), 15 (10) skeins medium brown (C), 16 (11) skeins dark brown (D), 6 (3) skeins white (E). Knitting needles No. 8, or size required to knit to gauge.

GAUGE: 4 st = 1″.

NOTE: Sew all pieces together on the wrong side.

SQUARES: For large afghan make four 32″ x 32″ squares of 10 patches, (for small afghan make two 32″ x 32″ squares of 10 patches), as follows:

Patch 1: 8″ x 16″. With A, cast on 32 sts, work in garter st throughout (k every row) for 8″, fasten off; change to B, work another 8″, bind off.

Patch 2: 8″ x 16″. With D, cast on 32 sts, work even for 16″, bind off. Sew Patch 1 to Patch 2 to make a 16″ x 16″ square.

Patch 3: 4″ x 16″. With E, cast on 16 sts, work even for 16″, bind off.

Patch 4: 4″ x 16″: With A, cast on 16 sts, work even for 16″, bind off. Sew Patch 3 to Patch 4 along 16″ edges.

Patch 5: 8″ x 16″. With C, cast on 32 sts, work even for 16″. Sew Patch 3-4 to Patch 5 to make 2nd 16″ square.

Patch 6: 4″ x 16″. With C, cast on 16 sts, work even for 16″, bind off.

Patch 7: 4″ x 16″. With D, cast on 16 sts, work even for 8″, fasten off; change to E, work another 8″, bind off. Sew Patch 6 to Patch 7.

Patch 8: 8″ x 16″. With E, cast on 32 sts, work even for 8″, fasten off; change to A, work another 8″, bind off. Sew Patch 6-7 to Patch 8 to make 3rd 16″ square.

Patch 9: 8″ x 16″. With E, cast on 32 sts, work even for 8″, fasten off; change to D, work another 8″, bind off.

Patch 10: 8″ x 16″. With B, cast on 32 sts, work even for 16″, bind off. Sew Patch 9 to Patch 10 to make 4th 16″ square.

For Large Afghan, sew the four 32″ squares together to form 1 very large square, 64″ x 64″.

For Small Afghan, sew the two 32″ squares together to form rectangle 32″ x 64″.

Borders: For Large Afghan: Make two 64″ long, two 80″ long, as follows: With D, cast on 32 sts, work even for 8″, fasten off; change to C, work even for 16″, continue for required length, varying the size of D and C blocks so that some are 8″ and some are 16″. Sew 64″ borders to opposite edges of afghan; sew on 80″ borders to the remaining two edges.

For Small Afghan: Work as for large afghan, making two 64″ long, two 48″ long. Sew the 64″ borders to the two long edges of the afghan; then sew the 48″ borders to the remaining two edges.

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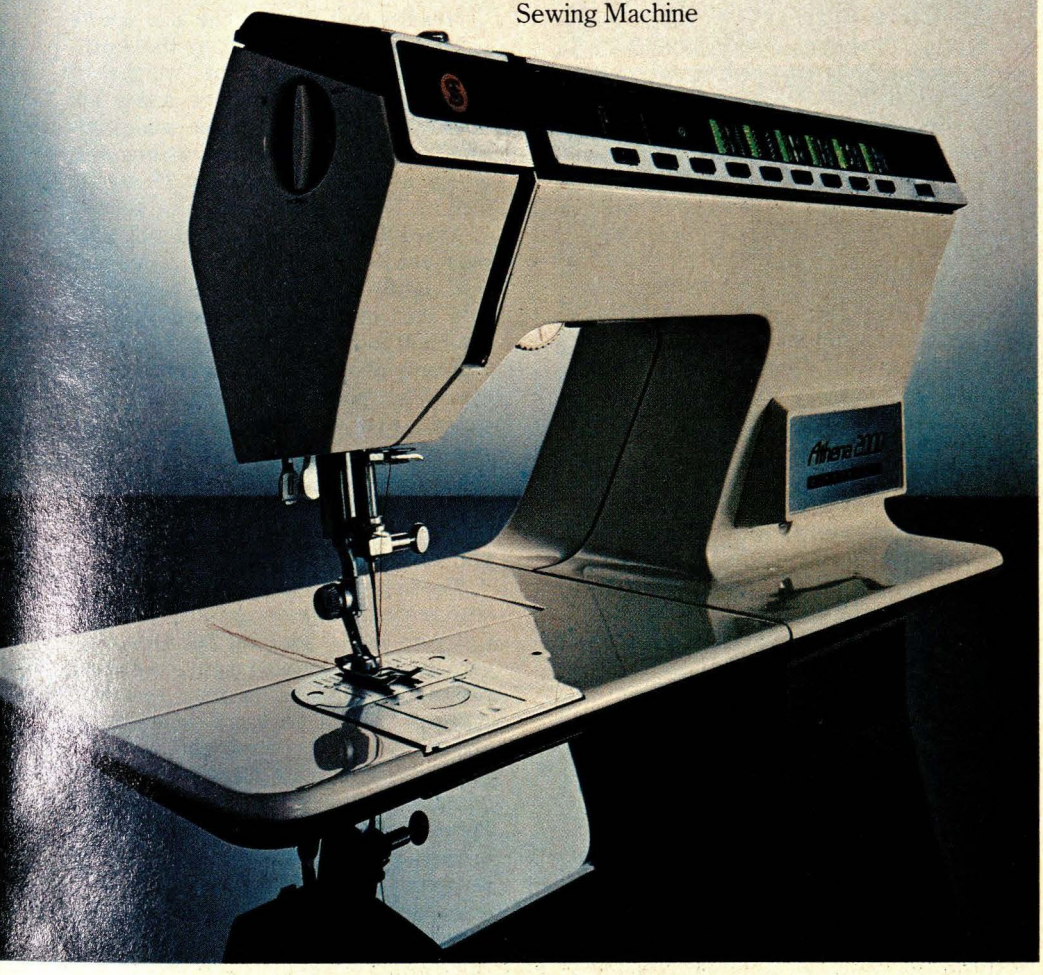

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GENERAL DIRECTIONS

Enlarging Designs: Check the scale given on the diagram and draw the number of squares indicated, making sure that they are in the proper scale. For example, if the scale is each square = 1″, this means you draw lines vertically and horizontally 1″ apart. Copy whatever is in any given square on the diagram to its corresponding square on the grid which you have drawn. When your drawing is complete, check it against the diagram and make any necessary corrections.

Transferring Designs: Trace design for project desired from your enlargement or directly from the page if pattern is given actual size. Tape fabric right side up, with threads lined up straight, to a flat surface; lay dressmaker's carbon paper (light color for dark fabric, dark color for light fabric) face down on fabric; tape design right side up on top. Go over lines of design with a pencil, checking to see if design is coming through. A copying pencil (or hot iron pencil) may also be used, following directions that come with it.

Making a Pillow Form: From muslin, cut 2 pieces slightly larger than finished pillow top, including seam allowances. Stitch together around edges with ½″ seams, leaving a 3″ opening at center of one side. Turn. Fill with shredded foam rubber or kapok. Slip-stitch opening closed.

Pillow Cover: Right sides together, stitch pillow top and back around edges with about ½″ seams, leaving one side open except for 1″ on each corner. Turn, press if necessary. Slip in the pillow form. Slip-stitch opening closed.

Cording: If cording is used on pillow, first baste it in place over the seam line on the pillow top, raw edge of cording facing out. Carefully adjust ends of cording where they join. Baste pillow top and back, right sides together, along seam line. Finish as before.

Twisted Cording: Figure about 3½ times the measurement needed per strand (a 15″ square pillow would measure 60″ around and require about 210″ per strand). Cut about 6 strands for average size cording, twist tightly in one direction, fold in half and twist in opposite direction. Secure ends and sew around finished item.

Fringe Trimmed Crocheted Pillow: If both top and bottom of pillow are crocheted and fringe is to be used all around, simply join pieces as follows: Wrong sides together, work each fringe through top and bottom piece of pillow around 3 sides. Insert pillow form, close last side in same manner.

EMBROIDERY

Materials: Fabric for embroidery should be of a linen-like weave. Almost any type of fabric can be used—wool, cotton, burlap, or linen. Allow a few inches extra all around size of finished embroidered piece as fabric has a tendency to ravel when being worked. Choose a needle that slips easily through the fabric. An embroidery hoop should be used to keep fabric taut while working.

Embroidery: Place fabric in hoop. Do not cut long strands of yarn with the idea of saving time, the yarn will just get tangled and wear thin. Work stitches following details or diagrams for each design (see Contents page for embroidery stitches). Do not make knots to begin or end threads of yarns. To start a thread, leave an end on wrong side; later thread it into a needle, and run it under a few stitches. When ending a thread, draw it through a few stitches at back of work.

Blocking Embroidery: To block in the hoop, lay a wet but not dripping cloth over it and allow it to dry. If it is necessary to press the embroidered piece, place it face down on a well padded ironing board (terry cloth towels work very well for padding). Steam it with a steam iron or a damp cloth and iron, but do not let the weight of the iron flatten the embroidery. Allow it to dry completely before moving.

Mounting Pictures: Cut cardboard to desired size: cut embroidered fabric 1″ larger all around than cardboard, needlepoint 2″ larger all around than cardboard. With fabric face down, center cardboard on it. For embroidery, fold back fabric edges, mitering corners, and glue to back of cardboard, taking care not to get any glue on the front of the picture—use glue on back of mounting and turned edges of fabric only. For needlepoint, stretch blocked piece over cardboard. Beginning at centers of each side and at corners, insert pins part way into edges of cardboard. When all pins are in place, push them in all the way. Tape canvas margins to back of cardboard. For other types of needlework (felt pictures, etc.) mount as you would embroidery. On some pieces of embroidery an art stretcher may be used during embroidery. If desired you may leave finished piece on stretcher and back with heavy paper.

Protecting Your Needlework: Use a fabric protector, such as Scotchgard®, to keep your finished needlework free from dirt and dust.

NEEDLEPOINT

Canvas: Judge the quality of your canvas by the evenness of the meshes and the regularity of the threads. To determine the top of the canvas, study the threads carefully. The pairs of threads which should run across the canvas are slightly more separated than those which should run up and down. When working half-cross stitch, begin the work in the upper left-hand corner of the canvas, unless otherwise noted in the directions.

Needles and Wools: The size needle to be used is determined by the mesh-per-inch canvas and the weight of thread used. Most common today are 10-mesh-to-the-inch canvas and knitting worsted or tapestry wool, with which a needle size 18 or 19 works well.

Threading the Needle: Fold yarn over needle about 3″ from yarn end; pull tightly for a firm fold. Insert this fold into eye of needle and pull the doubled end through. Adjust yarn so that only about 2″ extends through the eye. The point at which the yarn doubles over will wear thin and should not be used for working stitches. If you wish to lock the yarn to the needle, draw about 4″ through eye, then insert tip of needle into yarn about 2″ from end and draw needle through.

Needlepoint: Bind edges of canvas with masking tape to prevent raveling. Cut yarn in 18″ lengths, 36″ lengths if yarn is to be doubled (pulling longer pieces through canvas may result in fraying). Begin to work needlepoint about 1½″ to 2″ (depending on size of finished item) from upper left hand corner. To begin, knot end of yarn. Place knot on right side of work 7 or 8 meshes over from beginning of needlepoint. Work over the strand until you reach the mesh with the knot. Cut knot off and continue working. Work one stitch for each square on canvas. When finished with a strand, run end under work.

Blocking Needlepoint: When entire chart has been worked, tack brown paper to blocking surface, mark finished size on paper, keeping corners true. Place needlepoint, right side down, on paper and thumbtack at ½″ intervals to the drawing, about 1″ outside worked area. Wet well with cold water and dry thoroughly. A second blocking may be necessary if needlepoint is badly out of shape.

Mounting Pillows: Cut canvas to about 1½″ larger than finished needlepoint all around. Machine stitch over edges of canvas to prevent raveling. Work as you would a regular pillow top, using zipper foot on machine to get as close as possible to needlepoint stitches.

ABBREVIATIONS AND TERMS . . .

beg	begin or beginning
ch	chain
dc	double crochet
dec	decrease
dp	double pointed
hdc	half double crochet
inc	increase
k	knit
lp	loop
p	purl
pat	pattern
psso	pass slipped stitch over
rnd	round
sc	single crochet
sk	skip
sl	slip
sp	space
st	stitch
tog	together
tr	treble
yo	yarn over

ASTERISKS (*) are used to indicate that a group of stitches or steps are to be repeated the specified number of times. * K 2, p 1, repeat from * twice means you should knit 2, purl 1, knit 2, purl 1, knit 2, purl 1.

DOUBLE POINTED (dp) needles have points at both ends. They are sold in sets of four and are used for knitting in rounds and for working cables.

PLACE MARKER ON NEEDLE means to put a marker (or paper clip) on needle; slip it from left- to right-hand needle as you work each row.

GAUGE refers to the number of stitches (and sometimes rows) which make up 1″ of the knitted fabric. Each set of directions lists the gauge obtained by the designer when she worked the pattern with the yarn and needles specified, and is the gauge upon which the directions are based.

MULTIPLE means the number of stitches which are worked across to form one pattern. The number of foundation stitches must be divisible by the multiple.

PARENTHESES ( ) are used to enclose directions for larger sizes, as listed at the start of each set of directions. They also may indicate that the group of stitches which they enclose are to be repeated the number of times stated immediately after. (K 2, p 1) 3 times means you should knit 2, purl 1, knit 2, purl 1, knit 2, purl 1.

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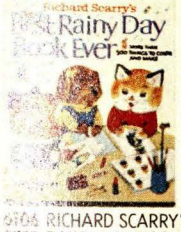

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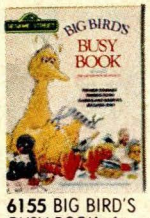

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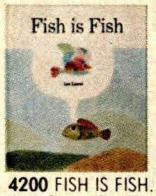

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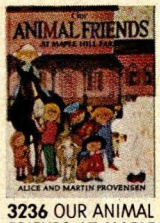

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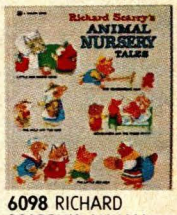

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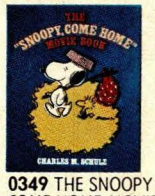

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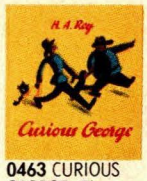

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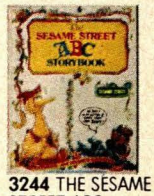

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SIZE: Approximately 60″ across top.

MATERIALS: Unger's Roly Poly, 3 100-gr. balls. Knitting needles No. 10 and No. 13 or size required to knit to gauge. Crochet hook size G.

GAUGE: 4 sts = 1″.

PATTERN STITCH: Multiple of 4 sts plus 1. Pattern worked with 1 No. 10 needle and 1 No. 13 needle. P 3 tog and leave 3 original sts on needle, yo, p same 3 sts tog, take original sts off needle.

SHAWL: Starting at lower point of shawl and with No. 13 needle, cast on 5 sts. **Row 1:** With No. 10 needle, k 1, * p 3 tog and leave original 3 sts on left-hand needle, yo, p same 3 sts tog, take original 3 sts off needle (pat), k 1. **Row 2:** K, increasing 1 st in first and last sts—7 sts. **Row 3:** K and inc 1 st in first st, k 1, pat on next 3 sts, k 1, k and inc on last st—9 sts. **Row 4:** Repeat Row 2—11 sts. **Row 5:** K and inc in first st, p 2, k 1, pat on next 3 sts, k 1, p 2, k and inc in last st—13 sts. **Row 6:** Repeat Row 2—15 sts. **Row 7:** Pat moves in this row and every 6th row thereafter. K and inc in first st, p 2, k 1, pat on next 3 sts, k 1, pat on next 3 sts, k 1, p 2, k and inc in last st—17 sts. **Row 8:** Repeat Row 2—19 sts. **Row 9:** K and inc in first st, k 1, (pat on next 3 sts, k 1) 4 times k and inc in last st—21 sts. (**Note:** When possible, as stitches are added, work another pat.) **Row 10:** Repeat Row 2—23 sts. **Row 11:** K and inc in first st, p 2, k 1, (pat on next 3 sts, k 1) 4 times p 2, k and inc in last st—25 sts. **Row 12:** Repeat Row 2—27 sts. **Row 13:** K and inc in first st, p 2, k 1, (pat on next 3 sts k 1) 5 times p 2, k and inc in last st—29 sts. **Row 14:** Repeat Row 2—31 sts. **Row 15:** K and inc in first st, k 1, * pat on next 3 sts, k 1. Repeat from * to last st, k and inc in last st. **Row 16:** Repeat Row 2. **Row 17:** K and inc in first st, p 2, k 1, * pat on next 3 sts, k 1. Repeat from * to last 3 sts, p 2, k and inc in last st. **Row 18:** Repeat Row 2. **Row 19:** Repeat Row 17. **Row 20:** Repeat Row 2. Repeat Rows 15 through 20 for pattern until there are 229 sts. Bind off loosely.

FINISHING: Steam lightly. **Do not press.** With right side facing, crochet 1 row of sc around all edges, working 3 sc in corners (make sure work lies flat and that there are same number of sc along each slanted edge).

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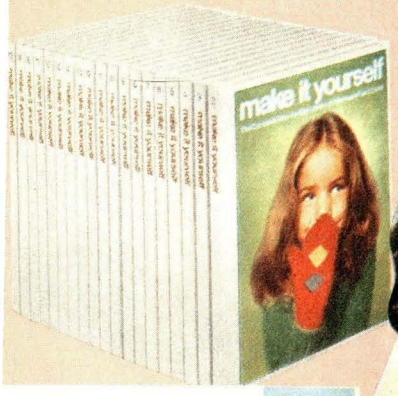

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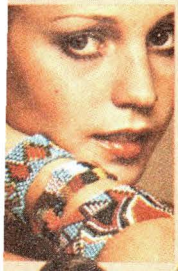

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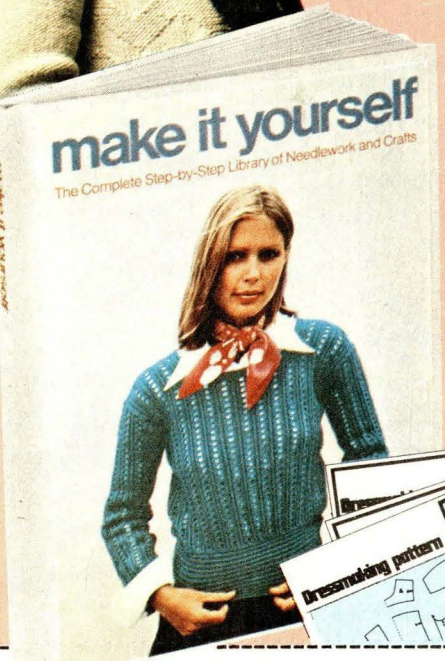

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Woman's Day Needlework Ideas

WHERE TO WRITE

If your local art needlework or yarn shop does not carry the materials called for in our directions, the following mail order companies may be able to supply you. Please write to them directly for catalogs or information:

Lee Wards
Elgin, Illinois 60120

Merribee
2904 West Lancaster
P.O. Box 9680
Fort Worth, Texas 76107

Art Needlework-Treasure Trove
Box 2440, Grand Central Station
New York, N.Y. 10017

If you cannot locate recommended yarns or supplies, you can write to the manufacturers for information about where they can be purchased in your area:

American Thread Company
High Ridge Park
Stanford, Connecticut 06905

Berhnard Ulmann Co.
30-20 Thomson Avenue
Long Island City, N.Y. 11101
(For Bear Brand, Bucilla or Fleisher)

Emile Bernat & Sons Company
Box 3[illegible]
Uxbridge, Mass. 01569

Brunswick Yarns
230 Fifth Avenue
New York, N.Y. 10001

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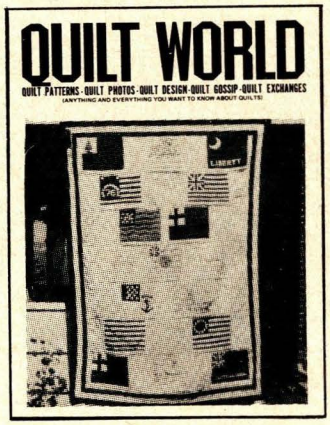
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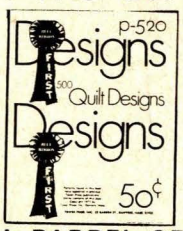

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Dramatic Wrap-Up

Steal the spotlight in a stunning evening scarf. Worked in strips of hairpin lace, it's *the* look you want right now.

SIZE: Approximately 64″ across top.

MATERIALS: Unger's Lovely, 5 40-gr. balls. Crochet hook, size E. Adjustable hairpin lace loom.

STRIPS: Adjust loom to 4″ and, working according to the instructions included with the loom, make 13 strips as follows: Starting at the lower edge, Strip 1, 36 loops (**Note:** all strips must have the same number of loops on each side); Strip 2, 58 loops; Strip 3, 80 loops; Strip 4, 102 loops; Strip 5, 124 loops; Strip 6, 146 loops; Strip 7, 168 loops; Strip 8, 190 loops; Strip 9, 212 loops; Strip 10, 234 loops; Strip 11, 256 loops; Strip 12, 278 loops; Strip 13, 300 loops.

JOINING: With wrong side facing, join Strip 1 to Strip 2 by inserting crochet hook through first loop of Strip 1 and through center joining of 12th loop of Strip 2 and work a sl st over center joining, sl st 2nd loop of Strip 1 to 13th lp of Strip 2 at center of Strip 2. Work remaining loops of Strip 1 in this manner, ending with 11 loops of Strip 2 left free. Continue to join each strip in this manner leaving 11 lps free at beg and end of each row.

FINISHING: When all strips are joined, work a 2″ loop fringe along each side of shawl from wrong side as follows: Set hairpin loom at 2″. Starting at top, with wrong side facing, working towards lower edge, attach yarn, ch 10, crochet a long treble crochet into corner of joining, ch 10, sc through center of next row. Continue in this manner to bottom of shawl (this will form a straight edge to work 2″ loops through), ending at center of Strip 1. Fasten off. Starting at top again, attach yarn, insert hook through first ch and sl st, pull up a lp on hook and place over loom (loom is used just to keep all lps along edge at the same size), * go back to base of last lp and pull a lp through, pull up a lp in next ch and sl st through lp on hook, pull up lp on hook to fit over loom; repeat from * along side edge of shawl. Fasten off. Work other side to correspond.

HELPFUL HINTS

BEFORE YOU BEGIN...

READ THE DIRECTIONS through completely from start to finish. Be sure the materails are available—each item has been designed using a specific yarn. (If it is necessary to use a different yarn, ask your yarn sales person to recommend a suitable substitute.) As you work, read each paragraph as a whole, watching especially for the phrases "at the same time," and "for a specific size only."

MAKE THE CORRECT SIZE. Our directions are based upon the body measurements in the chart at right. The garments are designed to fit properly according to style and whether or not they are intended to be worn over other clothing. To determine the size you should make, carefully measure the person for whom the garment is intended.

Measure children around the chest, just under the arms. Measure pre-teens around the chest, the waist, and the hips. (Note that pre-teen sizes are larger than similar children's sizes, smaller than misses' or men's.)

Measure misses and women around the fullest part of the bust, the waistline, and the hips about 7″ down. Be sure she is wearing the same girdle and bra she will wear with the garment.

Measure men around the chest, just under the arms. Sleeve length may be noted for future reference, but does not determine the size.

Now compare the measurements you have taken with those in the chart; find the column most like yours. Immediately above it, in bold numerals, is the size you should make.

DETERMINE THE ACTUAL MEASUREMENT of the garment if you have any question as to which size you should make. The blocking measurements given at the start of most directions are useful as a size guide. If none are listed, divide the number of stitches at the widest part of the back (usually just before the armhole shaping) by the gauge and multiply by two. That result will be the bust measurement of the finished garment.

DRAW A CIRCLE around each number throughout the directions which applies to the size you are going to make. If you wish later to make the same garment in another size, use a different color when you mark the numbers.

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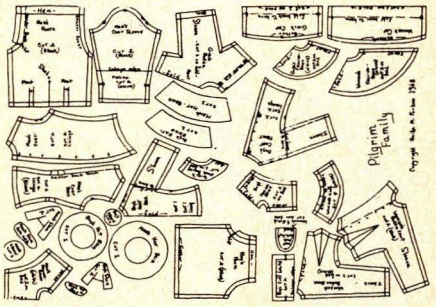

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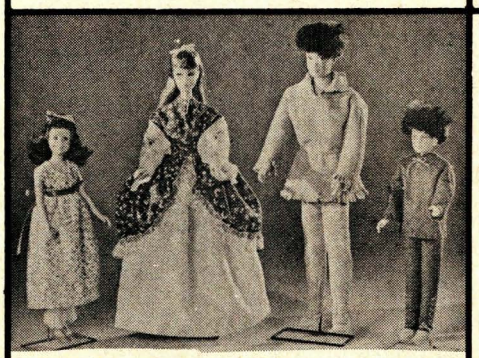

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A Gift for Easter

Like a delicate cameo, this lovely Madonna has the illusion of a carved relief. It's worked in cross stitch in just three soft shades of grey.

SIZE: About 7″x8″ (actual size of embroidery). Finished size fits individual picture frame.

MATERIALS: Even-weave linen (about 108 threads per square inch), piece 1″ larger all around than size desired for framing. Embroidery floss: light grey, medium grey, dark grey. Embroidery needle. Embroidery hoop. Picture frame.

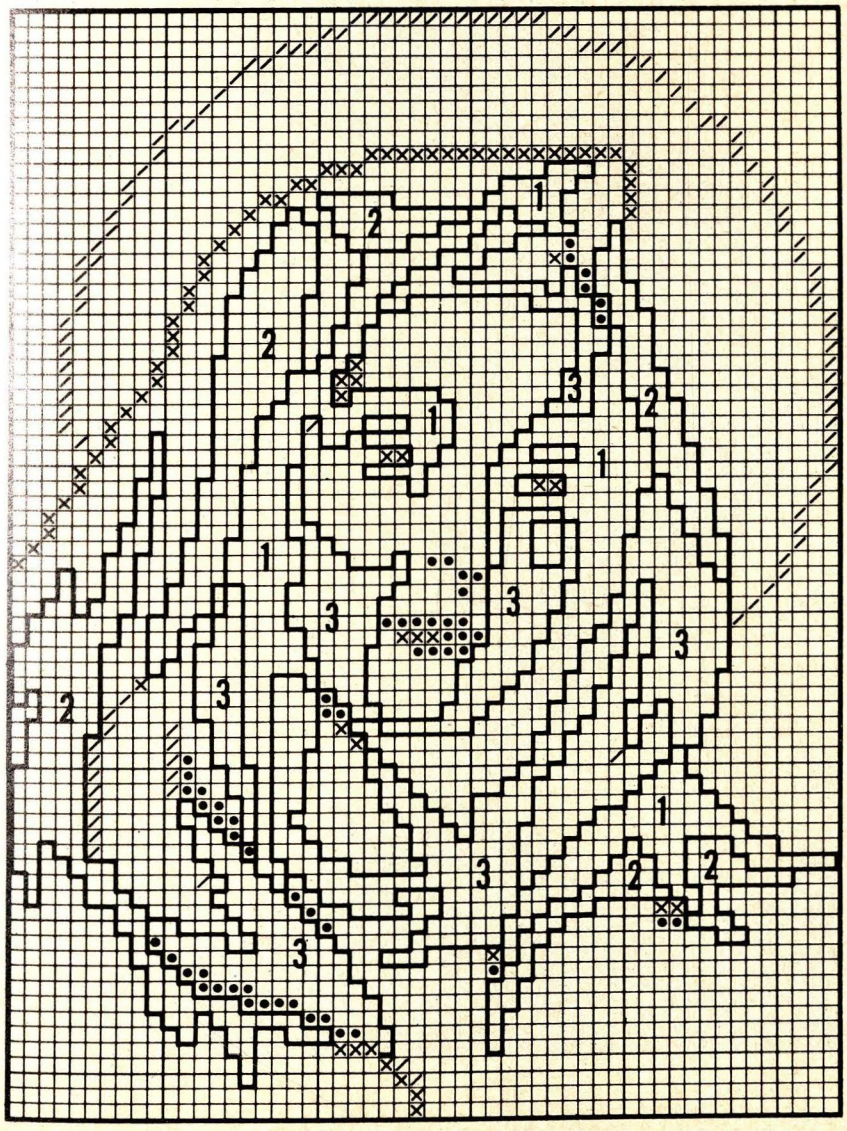
NOTE: You can use any even-weave linen or linen-like fabric: finer weave will give a smaller picture; a coarser weave, a larger picture.

DIRECTIONS: Plan embroidery so that tip of nose will be at the center of the fabric. Work in cross stitch over 4 threads of fabric with each stitch, following chart and color key.

FINISHING: Block by placing piece face down over several layers of terry towel; steam-press. Frame as desired.

Color Key

- 1. Dark grey
- 2. Medium grey
- 3. Light grey



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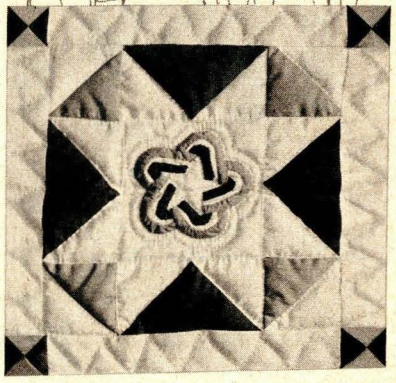

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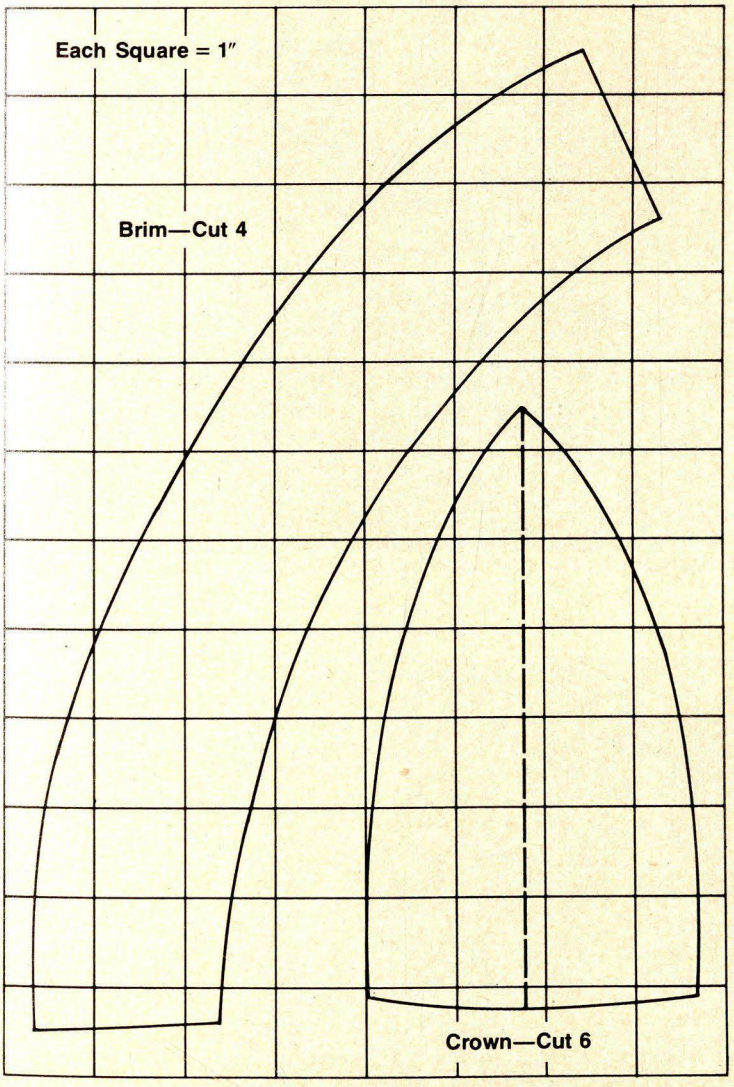
Sun Fun

The madder the fabric, the better the hat! You can patchwork the crown with a different print on each section, or make it to match your mattress, page 45.

SIZE: About 22½".

MATERIALS: Printed cotton fabric ½ yard. Iron-on interlining (optional). Sewing thread.

DIRECTIONS: Note: Add ½" seam allowance to all pieces. Cut out 6 pieces for crown. Cut out 4 pieces for brim. If the hat fabric is thin, cut out 6 interlining pieces to exact size of crown pieces (but do not add seam allowance). Iron interlining pieces to wrong side of each crown piece. Right sides together, sew together the 6 crown pieces, and 2 brim pieces; then seam the 2 remaining brim pieces. Press all seams open. Now with right sides together, sew brims together around outer edge. Trim seam and clip, turn right side out. Top-stitch around outer edge of the brim. Sew the inner edge of the brim to the crown. Trim seam. Turn under inside edge of brim and slipstitch to inside of crown.



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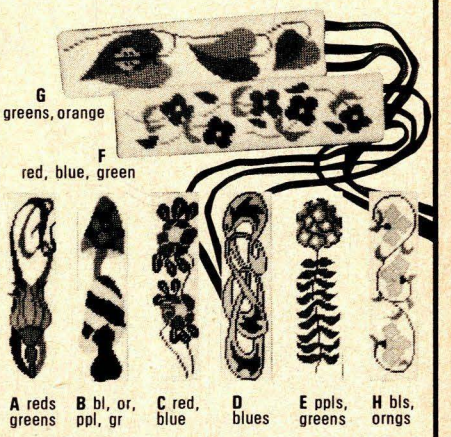

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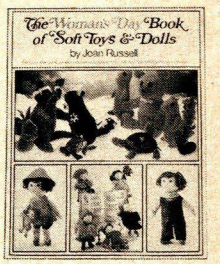
The Woman's Day Book of Soft Toys and Dolls



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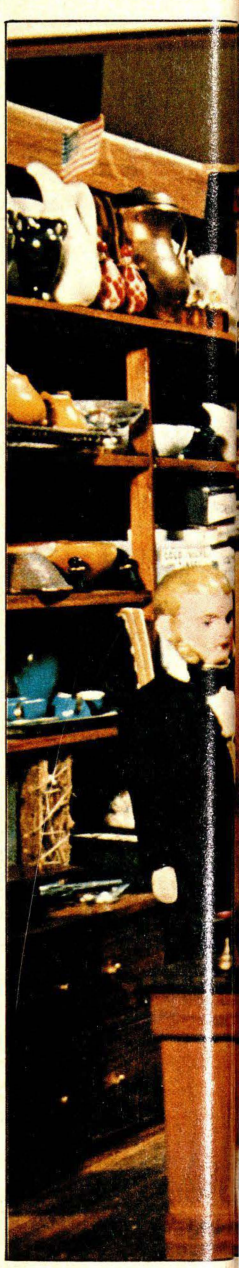
Miniature Masterpieces

Many needlecrafts are seen in these marvelous recreations of turn-of-the-century village life. Made by a true folk artist, they're described in full on pages 26-27.



Photographs by Peter Derby, West Becket, Mass.

BELMAN'S
PEPSIN
CALMING
GUM
ROCK CANDY
ROUGH on CORNS
PEACHEY

Miniature Masterpieces

Shown on pages 24-25.

Just off the busy highway in the gentle quiet of the Berkshires, is a unique museum guaranteed to delight and inspire craftspeople, needleworkers, historians, and folkart lovers. It is the Kingman Tavern Historical Museum in Cummington, Massachusetts. Among its many treasures is a collection of miniature rooms. Each one is an exact replica of an actual 19th century room or place of business, as remembered by Alice Steele.

A gifted and inspired artisan, Mrs. Steele has the unusual facility of almost total recall. Today, at 82, she can still describe in minute detail the furnishings of homes she visited as a child. She has always been fascinated by miniatures, and over many decades has meticulously constructed hundreds of rooms which are in private collections and museums.

The Kingman Tavern features the rooms shown on the two preceding pages, selected from many others on display. Each one is an authentic reconstruction, made to the scale of 1 inch to 1 foot. All the original homes or businesses were in Cummington. Starting at the upper left, the reproductions represent the kitchen of Arunah Bartlett, William Cullen Bryant's living room, the D. E. Lyman Store, and Mrs. Hamlin's Hat Shoppe.

To make these miniatures, Mrs. Steele has designed, braided, needlepointed, painted and restored every item used. All the furnishings are reproductions of period pieces, constructed to Mrs. Steele's exact specifications.

Let's start our tour in William Cullen Bryant's living room. The doll's faces are actually portraits copied from photographs. One seated gentlemen is the poet, Bryant; the other, in shirt sleeves, is Mrs. Steele's grandfather, Alden Tower. The child is her mother. (Although Bryant died in 1878, before Mrs. Steele was born, she copied this room from his home which is maintained as a museum.)

The curtains are old lace. The wallpaper is a printed fabric, so reminiscent of the small repeats that were popular a hundred years ago, and are still seen throughout New England. Oriental rugs were in vogue then, just as they are today. The large one is a fabric, while the two small ones are French petitpoint. Note the tiny crocheted doily on the end table, a remnant from an antique piece. Over the years, Mrs. Steele has collected hundreds of beads and baubles—from discarded jewelry and furniture trim—to make her lamp bases and vases. Artfully pieced together, they resemble fine antiques.

Because she has been such an ardent miniaturist, she has built up a large collection of old catalogs, newspapers, and magazines from 60 to 80 years ago. When a portrait of Lincoln or a flower painting are called for, small duplicates can usually be found in her "library."

A typical country kitchen-dining room is represented on the upper left, complete with a woodburning fireplace and cast iron kettle. The warm ambiance of a family gathering place is reflected in the mellow wood paneling and the rich rust wallpaper made from calico. Ingenuity was called for to make the cake cover from a tea strainer, candles from the tips of fine knitting needles, and a coffee can from an advertisement. The rug is just one of hundreds Mrs. Steele has braided from knitting worsted, duplicating those made from fabric strips in days gone by.

Moving to the lower right, we see Mrs. Hamlin's Hat Shoppe, which was originally located above the general store. At

the turn of the century, country life was much more formal that today, and ladies wore elaborate hats trimmed with lace, feathers, fruits, and flowers. You can see them all accurately scaled down to fit the head of the period-piece doll. The shop is complete to a small clock bearing the face of a watch clipped from a jeweler's advertisement. The clutter is magnificent, showing how the original was both a workshop and a store, a place to create in as well as to display the latest fashions worn in New York and Paris.

Alice Steele, the creator of the miniatures, is working on an authentic braided rug, just one of the many replicas required for her turn-of-the-century rooms.

All of Mrs. Steele's ingenuity and craft were called into play to assemble the splendid country store. The original was one of two located in Cummington in the late 90's. This miniature is now displayed in a full-size replica of its one-time competitor. It is amazing to look from the large store to the small one and see the many items reproduced so faithfully and accurately. There are all the bolts of fabric, the pots and pans, cereals and grains used for eating and planting, the snowshoes and boots, the baskets, lamps, candles, and penny candy needed to stock a general store in a rural town. Even the post office, with letters and cards neatly placed in their proper boxes, is included. All the labels for the many, many jars and tins are from Mrs. Steele's scrapbooks of magazines and newspapers. (If you look closely, you'll see brass hanging lamps that are actually old drawer pulls, and jar tops that are buttons.)

Many more of Alice Steele's miniatures are displayed in the Kingman Museum. You will find several living rooms and kitchens from local homes, a tin shop, a creamery, and the one-room school house she attended, complete with students, teacher, books—and the outhouse.

The museum itself is a needleworker's paradise. Each room in the original tavern was donated by a Cummington family and furnished with treasures lovingly collected and stored in attics and cellars. Quilts, crocheted doilies and mats, needlepoint stools and pictures, embroidered scarves and family trees, laces, rugs braided and hooked are here in profusion, used as decor just as they always were. You will see remarkable bead and feather wreathes, and one outstanding example intricately woven of human hair.

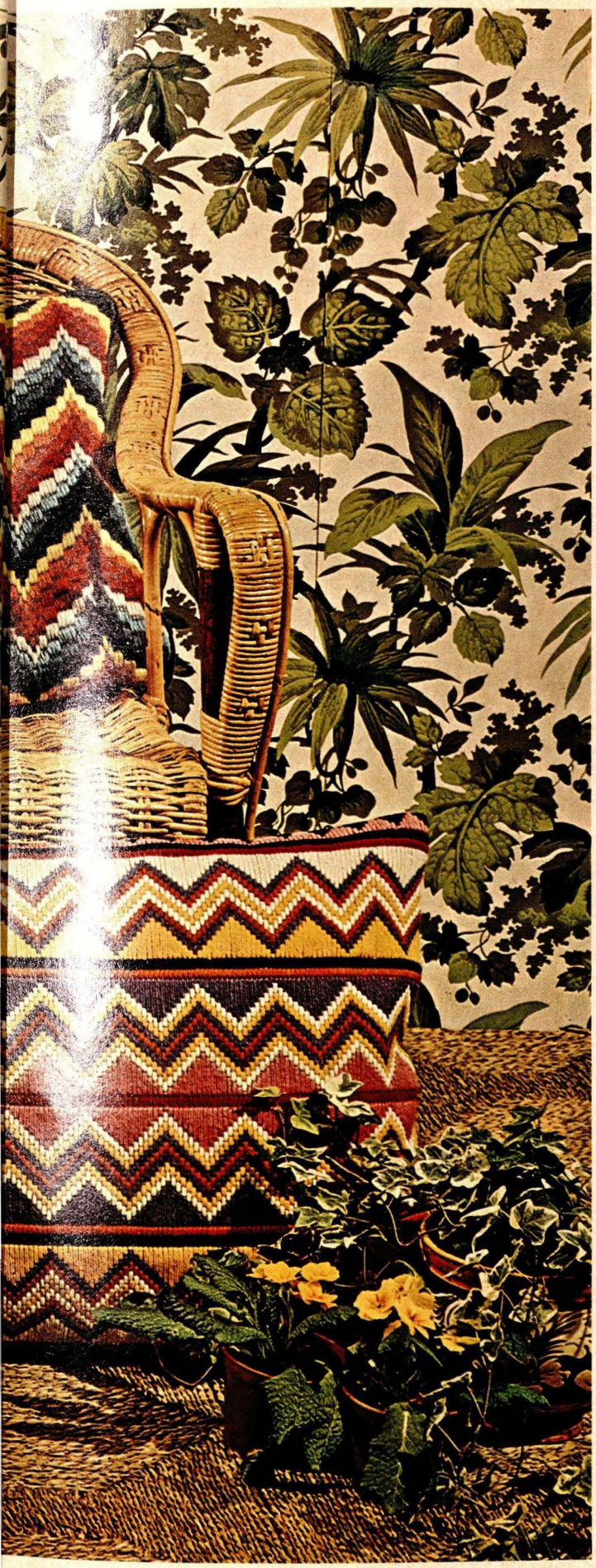
In addition to the tavern and its public sitting and dining rooms, the museum displays kitchens, parlors, bedrooms, and a nursery from actual homes. All this, plus a tin-shop, a tool factory, the hat shop, general store and a newly restored barn, proves that Cummington was once a self-sufficient town instead of the quiet farming village you see today.

The townspeople organized and operate this unique and charming museum, and they graciously show you around and explain the informal exhibits. It is located just off Route 9 between Pittsfield and Northampton, Massachusetts and is open Saturdays from 2 to 5 p.m. from Memorial Day to Columbus Day, or by appointment anytime.

Flowers Are Forever

Scandinavian designers have such a sunny way with needlepoint, using it in the most innovative manner. On the left, a Greek Isle bag reproduced in herringbone stitch; above; cross stitch "paintings" of bold blue dahlias.

DIRECTIONS AND CHARTS, PAGES 65-69



Spectacular Big-Stitch Bargellos

Eager for a splash of color? Our quintet of pillows is made to order! Like all bargellos, these work up quickly . . . you cover several mesh with each stitch. But here the mesh is big to begin with, so your needle really flies. You can complete five cushions in the usual time for just one.

BEFORE YOU BEGIN: These bargellos are worked on 5-mesh-to-the-inch canvas with rug yarn. The stitch is the upright gobelin stitch covering 4 threads of the canvas, except for pillow No. 5, which varies in length as shown on its chart.

If you cannot find 5-mesh canvas, substitute 10-mesh-to-the-inch, but work each stitch over 8 threads instead of 4 threads. In the same way, double the number of threads shown on the chart for pillow No. 5.

You can also be slightly unconventional and substitute bulky knitting yarn or 2 strands of knitting worsted held together for the rug yarn used in the original pillows. However, be sure to choose hard-finish yarns, those that feel firm and strong, as knitting yarns tend to pill when pulled through the holes of the canvas.

If you like these bargellos, but prefer more traditional stitch sizes, they are easily worked on 10-mesh or 14-mesh-to-the-inch canvases, following the charts exactly as they are given. With these canvases, you will use Persian yarn or tapestry yarn. As the stitch size is reduced, you will need to repeat the charts twice as many times on a 10-mesh canvas, or almost 3 times on a 14 mesh-canvas to obtain pillows the same size as given here.

Continued on page 70

CHARTS AND DIRECTIONS, PAGES 70-72

So Easy . . . So Elegant

Just follow the chart to duplicate the graceful floral motif, a four-way repeat that you work in the smart colors shown, or in any three that accent your decor. Sturdy cross stitches assure maximum life and wear for your rug.

SIZE: Approximately 38″ x 38″.

MATERIALS: D.M.C. Laine a Broder (22-yard skeins of rug yarn): 24 skeins ecru, 19 skeins green no. 7346, 8 skeins brown no. 7479. 5-mesh-to-the-inch rug canvas, 40″ x 42″. Large-eye tapestry needle. Rug binding. Non-skid rug spray (optional).

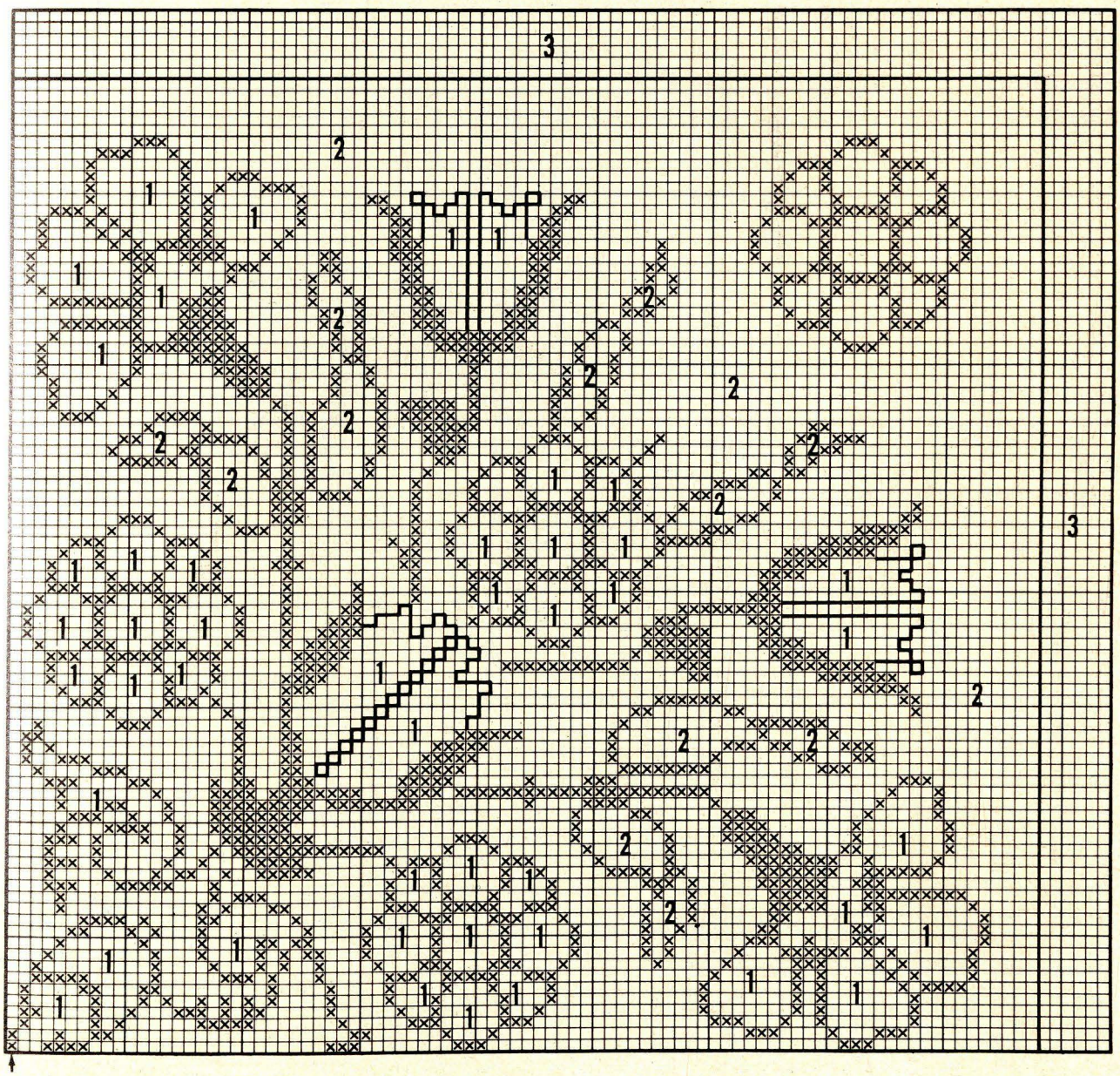
DIRECTIONS: Bind edges of canvas with masking tape to prevent raveling. (Although the rug is square, 40″ x 42″ was specified because this canvas is made only 40″ wide. It is advantageous to purchase a slightly longer canvas, as it frays easily even when bound properly with masking tape.) Allow 1″ border on selvage edges and 2″ borders on cut edges. Divide canvas into 4 equal quarters, marking center lines shown on chart. Work needlepoint in cross-stitch following chart and color key. Work chart for one-quarter of rug, turn chart and work next quarter, but only work center line once over each marked center line in each quarter. Repeat procedure until 4 quarters are complete.

FINISHING: Block needlepoint by tacking face down to a board. Wet well with cold water and allow to dry completely. With a heavy yarn and cross-stitch, it is advisable to let rug dry at least a week so that it holds its shape permanently. Trim 2″ unworked borders to 1″, and machine stitch to prevent fraying. Turn all 4 borders to back, miter corners and whip stitch in place. Cover unworked borders with rug binding and whip stitch in place around outer edges, blanket stitch around inner edges. Spray with non-skid rug backing if rug is to be used in a traffic area.

COLOR KEY

1. Green
2. Ecru
3. Brown

ONE-QUARTER CHART


3
2
1
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1

When Romance is in the Air

Are you dreaming of a beautiful, traditional wedding? If you have the time, you can make this magnificent filet crochet gown. (Worn over a contrasting slip, it will be lovely later as an evening dress). It is an important project that requires both patience and experience, so be sure to enlist the aid of an expert if you should need assistance.

SIZE: Work to desired measure.

MATERIALS: No. 8 Perle Cotton, about 100-gr balls for size 10-12. Steel crochet hook No. 8, 9, or 10, depending on desired gauge. Neck opening type zipper 22″ long. About ½ yd nylon organdie for facings (the larger the piece, the fewer seams will be necessary in making bias strips). Graph paper for planning motifs. Muslin—optional.

GAUGE: Work at about 6½ sps (dc, ch 1) per inch, although almost any other gauge can be used, this gives a finer crochet.

NOTE: Specific instructions are given only for the stitch constructions. There are general instructions only for planning and working the various sections of the dress, and for finishing.

BASIC FILET: Over a foundation chain, **Row 1:** Dc in 6th ch from hook, * ch 1, sk 1 ch of foundation ch, dc in next ch; repeat from * across, turn. **Row 2:** Ch 4 (counts as dc, ch 1, or first sp), * dc in next dc, ch 1; repeat from * ending dc in 4th ch of foundation ch, turn. **Row 3:** Ch 4, * dc in next dc, ch 1; repeat from * ending dc in 3rd ch of turning ch, turn. Repeat Row 3 for basic filet.

TO DEC ONE SP AT EACH END OF ROW: At beg of row, ch 3, dc in next dc, ch 1, then continue across as for Row 3; at end of row, work to within last 2 dc, work the first half of a dc in next-to-last dc, the first half of a dc in the last dc, yo and draw through 3 lps on hook, turn.

TO INC ONE SP AT EACH END OF ROW: At beg of row, ch 4, dc in last dc of previous row, ch 1, dc in next dc, and continue as for Row 3; at end of row, complete as before, then work (ch 1, dc) again in last dc of previous row, turn.

TO DEC MORE THAN ONE SP AT EACH END: At beg of row sl st across to and in desired dc, ch 4 (counts as first sp) and continue as for Row 3; at end of row, simply work over to and in desired dc, turn.

TO INC MORE THAN ONE SP AT BEG AND END OF ROW: The most simple of the many ways requires a little planning. Two rows before inc sps are needed, end off thread at end of row, turn. Ch 2 for each desired sp to be increased, then dc in last dc of previous row, ch 1, and continue as for Row 3; at the end of row after dc in turning ch, ch 2 for each desired additional sp, plus 3 ch, turn; dc in 6th ch from hook, ch 1, continue across foundation as for Row 1, then ch 1, dc in last dc of previous row, and continue as for Row 3; at the end of the row in the same manner, work desired number of sps across new ch.

POPCORNS (pc) are used in this pattern to fill in sps as blocks on charts. Mark right side (face) of work.

TO WORK pc ON RIGHT SIDE: Work as for Row 3 to desired sp for blocks, ending dc in dc of row below, work 4 dc in next ch-1 sp, drop lp from hook, insert hook from front to back under the top lps of first of 4 dc, and draw dropped lp through, ch 1 tightly, dc in next dc. **To work pc on wrong side of work:** Work as above, except

Continued on page 84

CHARTS FOR WEDDING GOWN, PAGES 84-86

Truly Crocheted With Loving Hands

The most exquisite christening gown is a dainty filet crochet. For experts only, it's perfect for a grandmother-in-waiting.

SIZE: Width of dress around at underarm about 23″; width of skirt about 44″; sleeve width about 9½″; sleeve length to underarm about 6½″; length of dress from shoulder to hem about 31″; depth of cap 5½″.

MATERIALS: D.M.C. Cordonnet Special, No. 30, 20 balls; steel crochet hook No. 10 or size required to crochet to gauge; about 3 yards of narrow ribbon.

GAUGE: 5 spaces (dc, ch 2) = 1″, 5 rows = 1″.

NOTE: To enlarge size of dress, use larger hook and/or heavier cotton. To make dress smaller, use smaller hook. To shorten skirt work fewer rows at its waistline edge.

Filet Ground (space): Ch a multiple of 3 sts plus 5. **Row 1:** Dc in 8th ch from hook for starting space, * ch 2, sk 2 ch of starting ch, dc in next ch; repeat from * across, turn. **Row 2:** Ch 5 (counts as first dc, ch 2),* dc in next dc, ch 2; repeat from * ending dc in 5th of turning ch, turn. **Row 3:** Ch 5, * dc in next dc, ch 2; repeat from * ending dc in 3rd of turning ch. Repeat Row 3 for ground.

Filled in space or blocks: * Dc in next dc, 2 dc in next ch-2 sp; repeat from * for desired number of blocks. A space on chart = □; a filled in space or block on chart = ⊠.

To follow charts: Read charts from right hand to left for Row 1 and all odd numbered rows. Even numbered rows are read from left to right.

Note: To avoid counting a large number of ch sts, a piece can be started as follows: Use 2 balls of cotton. With one, chain a number of sts, drop lp from hook (a bobby pin is convenient to prevent lp from raveling); with 2nd ball, place a sl knot lp on hook, dc in first ch st worked, * ch 2, sk next 2 ch, dc in next ch; repeat from * until desired number of spaces have been worked; if there are not enough ch sts, continue them with the first ball of thread, then work more spaces with the 2nd ball. When necessary spaces have been made, fasten off first ball of thread, turn. On the next row, work as for Row 3 of ground (filling in blocks as per chart) until the end of the row; the last dc will be worked in the first dc of first row instead of a turning ch, turn, etc.

To increase one space at beg of row: Ch 5 (counts as first dc, ch 2 of row), dc in last dc of previous row, ch 2, dc in next dc and continue as in Row 3 above.

To Increase One Space At End of Row: Work to last dc, (dc in last dc, ch 2, dc again in last dc), turn.

Increases of several spaces at a time are described in the bodice instructions.

To Dec One Space At Beg of Row: Ch 2 (instead of 5), yo hook, work first half of dc in next dc, yo, and draw through 3 lps on hook.

To Dec One Space At End of Row: Work to within 2 spaces of end of row, ch 2, yo, work first half of dc in next to last dc, yo, work first half of dc in last dc, yo hook and draw through 3 lps on hook, turn.

To Dec More Than One Space or Block At Beg of Row: Sl st to desired dc, ch 5 in that dc and proceed as for Row 3 above.

To Dec Several Spaces or Blocks At End of Row: Work across to last desired dc, turn. On next Row, ch 5, and continue as for Row 3 above.

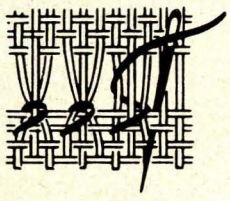
BODICE: Starting at the waistline of the front, ch 176. Work as for Row 1 of filet ground for 57 spaces, turn. Continue with Row 2 and follow the chart for design and armhole shaping, until 15 rows have been worked in all, turn. Mark the center 7 spaces for neck. On the next row work over to the first mark, turn. Now working on the right hand side of neck only, continue to follow the chart for shaping neck edge. Work even until there are 26 rows in all, ending at the neck edge; ch 34 for right hand half of back, turn. Dc in 8th ch from hook, ch 2, sk 2 ch, dc in next and continue in filet across the entire row—23 spaces. Continue in filet ground without design blocks to work half of the back, shape the armhole to correspond to the front and keep the center back edge even. At the end of the 48th row (back edge) drop thread. Attach a separate ball of thread to turning ch at armhole edge and ch 15. Cut thread. Pick up thread at end of 48th row and work across next row, working 5 spaces across the 15 ch sts.

Continued on page 74

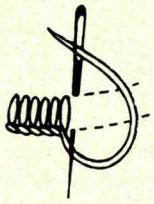
CHARTS FOR CHRISTENING GOWN, PAGES 74-75

First Hints Of Spring

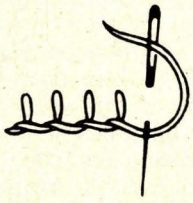
Frame a field of dainty snowbells with a border of hemstitching. If this drawn thread work is new to you, practice it on a piece of even-weave linen-like fabric. It's an Old World technique that's used to finish fine embroidery.



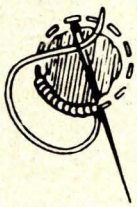
Hemstitching



Buttonhole Stitch



Blanket Stitch



Eyelet Hole

SIZE: Approximately 14″ x 14″.

MATERIALS: Six Strand Embroidery Floss, white. Mercerized cotton sewing thread. White even-weave linen, ½-yard. Embroidery needle. Tissue paper. Embroidery scissors. Embroidery hoop. Pillow form or stuffing.

DIRECTIONS: Cut linen, 18″ x 18″; reserve remaining piece for pillow back. Be sure to cut along straight of goods. 6″ from each side edge, mark very lightly the sides of the inner square, which will be 8″ x 8″.

Hemstitching: Snip one thread in the center of one side of square just marked. With a pin withdraw the thread as far as the corner, do not cut off. Repeat with other half of thread to opposite corner. Now withdraw the next 4 threads. Repeat on the remaining 3 sides of the square. The corners will be empty of threads. Fold dangling threads to wrong side, secure with a running stitch and trim. Overcast around the 2 outer edges. Work hemstitching on wrong side with embroidery floss divided into 2 strands. Work as shown in diagram, working from left to right and catching 4 vertical threads. When 1 side of line is complete, reverse and work opposite side. Repeat on remaining 3 sides of square. Then measure the outer square 1¾″ from the inner square and repeat the procedure, withdrawing 8 threads on all 4 sides, and hemstitching around 6 vertical threads.

In the outer corners, work an X as follows: with embroidery floss divided into 3 strands, bring thread out at top left of square, return to back at bottom right, bring up again at bottom left and return at top right, fasten off thread. With embroidery floss divided into 2 strands, work buttonhole stitch over the two diagonal threads.

Embroidery: Place tissue paper over actual-size pattern for embroidery and trace design. Center tissue paper inside 8″ square (you will notice flower design is not symmetrical and is more rectangular in shape than square) and transfer design by basting carefully along pattern lines. Tear away tissue and follow basted lines for embroidery.

For each leaf portion, work as follows: the wide inner sections in satin stitch with 4 strands of embroidery floss, the veins in outline stitch with 2 strands, and the contours in blanket stitch with cotton sewing thread. Work the flower centers with an eyelet hole: work running stitches around outline, cut out the center, overcast all around the circle, working over the running stitches with 2 strands of embroidery floss. Then work flowers and stems in satin stitch with 3 strands.

FINISHING: Steam press embroidery on wrong side over several layers of terry towel. Right sides together, sew pillow front to pillow back, along 3 sides and part of 4th, stitching about 1″ from outer line of hemstitching. Trim seams. Turn right side out. Insert pillow form or stuffing. Slipstitch opening closed.

PATTERN FOR SNOWBELL PILLOW, PAGE 81

APPLE MINI-MAT PATTERN,
PAGE 72

HEART MAT PATTERN,
PAGE 73

Romantic Settings

Hearts and love apples . . . what could be more appropriate to springtime? These charming embroideries know no season when you are looking for a pretty gift.

APPLE MINI-MAT

SIZE: Approximately 10¾″ diameter.

MATERIALS: Firmly woven cotton fabric, piece 11¾″ x 11¾″. Six-strand embroidery floss: medium green, bright red, coral, dark red. Medium green bias tape. Dressmakers' carbon paper. Tracing paper.

DIRECTIONS: Trace the half-pattern of wreath of apples. Place the tracing over half the fabric, slip dressmakers' carbon face down between and transfer design, including the circle which indicates the outer edge of the mat. Reverse tissue to complete wreath and transfer second half.

Work the embroidery following numbers on Pattern and Color-Stitch Key. For the second half, work the embroidery in the following color-stitch sequence starting at the top: 3, 2, 4, 3, 2, 4, 3. All the leaves are No. 1 on the key.

FINISHING: Cut fabric to circular shape. Steam-press embroidery over several layers of terry towel. Fold bias tape in half lengthwise and insert edges of mat into fold, easing the tape so it lies flat. Pin in place. Slipstitch in place on the wrong side, then on the right side.

COLOR-STITCH KEY FOR APPLE MINI-MAT

1. **Medium Green in Satin Stitch**
2. **Bright Red in Long-and-Short Stitch**
3. **Coral in Couching Stitch**
4. **Dark Red in Outline Stitch or in Chain Stitch**

SWEET HEARTS MAT

SIZE: Approximately 19½″ x 15″.

MATERIALS: Firmly woven white cotton fabric, piece 19½″ x 15″. Six-strand embroidery floss: bright pink, red, lime green, white. Red bias tape. Dressmakers' carbon paper.

DIRECTIONS: Place actual-size pattern for Heart No. 1 on fabric, positioning the top about 1¼″ below top edge and the left side about 1¼″ from the left edge of the fabric. Slip dressmakers' carbon face down between and transfer design. In the same way transfer the remaining 4 hearts in a straight row, leaving about ½″ between hearts.

Embroider the designs following Color-Stitch Key. The number in each area is the thread color, the letter is the stitch to be worked.

FINISHING: Block embroidery by steam-pressing face down over several layers of terry towel. Fold bias tape in half lengthwise, insert one edge of mat in fold, pin in place and ease around corner to next side. Continue around entire mat. Slipstitch in place on the wrong side, then on the right side.

COLOR-STITCH KEY FOR SWEET HEARTS MAT

- **A. Bright Pink**
- **B. Red**
- **C. Lime Green**
- **D. White**
- **1. Satin Stitch**
- **2. Long-and-Short Stitch**
- **3. Chain Stitch**
- **4. Outline Stitch**
- **0. French Knots worked with Lime Green**

An Artistic Blending of Hues

It takes 16 different shades to recapture the glory of Blue Iris in full bloom, but the embroidery is two very easy and basic stitches.

CHART FOR BLUE IRIS EMBROIDERY, PAGES 78-79

SIZE: Approximately 10⅛″ x 13½″.

MATERIALS: D.M.C. Six-Strand Embroidery Floss: dark turquoise no. 995, light turquoise no. 996, olive green no. 470, yellow green no. 907, dark blue green no. 909, medium blue green no. 911, light blue green no. 913, pale olive green no. 472, aqua no. 992, pale blue green no. 955, dark blue no. 796, grey blue no. 825, medium purple no. 553, light purple no. 554, yellow no. 444, light brown no. 780. White linen, at least 2″ all around larger than embroidery. Dressmakers' carbon paper. Embroidery needle. **For pillow:** Same size fabric for pillow back. Pillow form or stuffing. **For picture:** Picture frame. Cardboard to fit inside dimensions of frame.

DIRECTIONS: Position actual-size pattern for embroidery over linen, slip dressmakers' carbon face down between and transfer pattern.

Embroidery: With embroidery floss divided into 3 strands, work embroidery following pattern and color key. Fill in all the leaves and flowers with rows of outline stitch worked upwards, alternating with rows of chain stitch worked downwards. Keep the vertical rows very close together. Work the water with horizontal rows of outline stitch. Where pattern shows 2 colors, use one strand of each color floss.

FINISHING: Block embroidery by placing it face down over several layers of terry towel; steam-press. Use as pillow top or frame as desired.

COLOR KEY

1. **Dark Turquoise**
2. **Light Turquoise**
3. **Olive Green**
4. **Yellow Green**
5. **Dark Blue Green**
6. **Medium Blue Green**
7. **Light Blue Green**
8. **Medium Purple**
9. **Light Purple**
10. **Aqua**
11. **Pale Blue Green**
12. **Dark Blue**
13. **Grey Blue**
14. **Yellow**
15. **Light Brown**
16. **Pale Olive Green**

SUN MATTRESS

SIZE: Approximately 23½″ x 72″.

MATERIALS: Firmly woven cotton fabrics: 2 yards solid color; 9 pieces 9″ x 24½″ of varied prints and solids. 2 yards dacron polyester batting. Sewing thread.

DIRECTIONS: Place 9″ x 24½″ pieces in a row to decide on pleasing arrangement for mattress top. When you are satisfied, sew pieces along 24½″ edges with right sides together, taking ½″ seam allowances. Press seams open.

Cut batting to same size as mattress top. Place top, right side up, over batting and baste 2 pieces together along seam lines of patches. This is the top of the mattress—handle from now on as 1 piece.

Cut the solid color fabric for mattress bottom to same size as top. Right sides together, sew mattress top to bottom along 3 sides and part of 4th. Turn right sides out. Slip-stitch opening closed. Steam-press lightly. With mattress top facing up, machine or hand stitch the 3 layers (top, batting and bottom) along basted lines of patchwork seams. Mattress is now quilted.

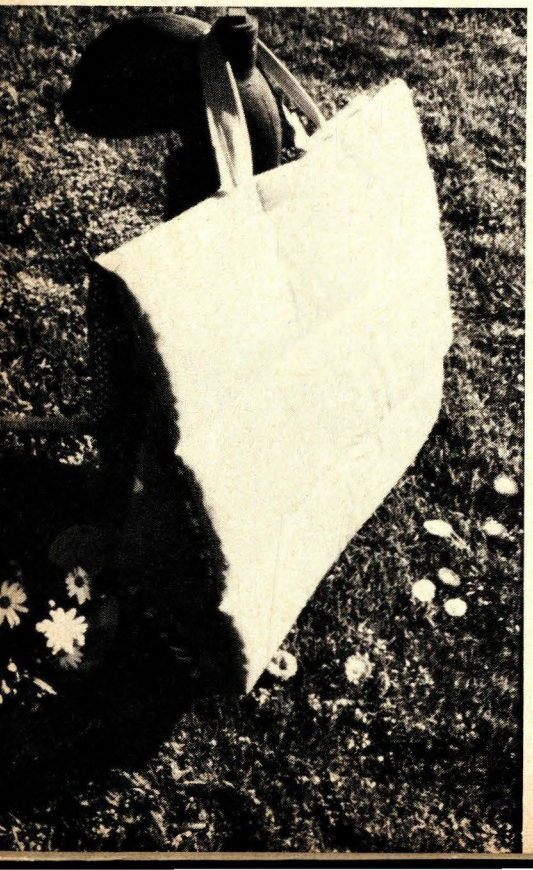
Handles: Make 2. Cut 2 fabric strips 2½″ x 12″. Wrong sides together, fold each in half lengthwise and sew ½″ seams along open side. With the aid of a safety pin, turn right side out. Press flat. Tuck open ends to inside, machine stitch close to edges on all 4 sides.

Place one handle on top side of one end of mattress, spacing evenly from each side and with about 6″ space in center. Overlap handle on mattress about 1″. Machine stitch in a square, then reinforce with an X—refer to photograph.

Turn up each end of second handle 1″ and top stitch a square, reinforce with an X (this makes both handles match in appearance.) Fold mattress along 3rd quilted seam line at opposite end from 1st handle with bottom fabric facing out. Align handle along this fold so that it aligns with the other handle. Sew the tips of the handle firmly to the fold. Mattress folds into 3 layers to be carried like a tote bag.

NOTE 1: To make mattress for a child, measure the height of the child, add a few inches for growing, but try and keep length easily divisible by 9 as you will divide the length by 9 to determine the size of each patchwork section. Make the width of the patches in proportion, and shorten the handles, too.

NOTE 2: If you plan to use your mattress at the beach, spray first with a silicone waterproofing agent (such as Scotchgard).

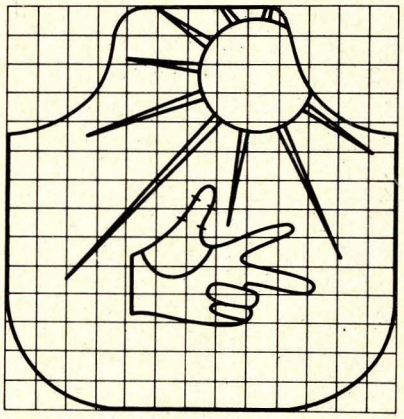


GREEN THUMB APRON

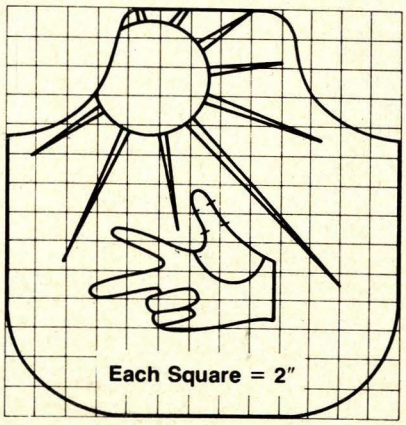
SIZE: Approximately 26″ long, after hemming.

MATERIALS: 1¼ yards beige denim or other firmly woven cotton fabric; ¼ yard yellow cotton, 12″ square pink, 7″ square green. Matching sewing threads. Brown wrapping paper. Tracing paper (optional). Dressmakers' carbon paper.

DIRECTIONS: Enlarge pattern on brown wrapping paper, following General Directions for Enlarging (see Contents). **NOTE:** If you want to make "sister" aprons for youngsters, enlarge pattern on a 1½″ grid for an apron 20½″ long for a pre-teen, and on a 1″ grid for an apron 13″ long for a toddler. Reduce quantity of fabrics in same proportions.



Right-Handed Pattern



Left-Handed Pattern

Place pattern on denim fabric and cut out. Slip dressmakers' carbon face down between and transfer position of sun and hand appliqués. Cut out of the brown paper, or make separate patterns on tracing paper, of these appliqués. Place patterns on appropriate color fabrics (sun, yellow; thumb, green; hand, pink) and cut out. To save fabric, cut rays of sun separately from the center. Trace on pink fabric the lines of the bent pinkie and ring finger.

For added strength, machine zigzag around the thumb. Position appliqués on apron in areas previously marked. Pin in place and sew with machine zigzag stitch. Leave thumb open between marks on pattern to hold gardening shears. Sew over the lines of pinkie and ring finger.

Cut 3 strips of denim 2½″ wide x 20″ long. Wrong sides together, fold each in half lengthwise and sew ½″ seam along open side and at one end. Turn right side out (using guiding safety pin at the sewn end). Press flat.

Turn a 1″ hem to wrong side of apron around all edges. Pin in place. Snip hem at curves to assure a smooth look on the right side. Pin 1 strip at top for neck strap, and one at either side for belt—try on apron to find most comfortable places. Machine sew the neck strap and belts at the same time, going around at the very edge and again about ¾″ from edge.

Let's Get Ready For Summer Sun

Get out your scissors and sewing machine and zip up a green thumb gardening apron. Left-handers take note . . . there's a special pattern for your convenience. When your seeding and weeding are done, stretch out on the quilted mattress you will make for beach or pool.

SUNFLOWER PATTERN, PAGE 80

Enjoy Creative Machine Embroidery

Learn the secrets of rich, colorful embroidery that you stitch quickly and beautifully on any zig zag machine. Work separate appliqués for fine, elegant designs, or "couch" bulky yarns to fabrics for new dramatic effects.

By Lucille Merrell Graham

GENERAL DIRECTIONS

MATERIALS NEEDED: Freshly cleaned and oiled zig zag machine; fine needles, #70 or #11. Embroidery hoops made for machine work (can be purchased in sewing machine stores). D.M.C. machine embroidery thread, size 50 or 30, in your choice of colors. Fabric for practice.

SET UP THE MACHINE: Put in a fine needle, remove presser foot, put feed dogs out of action. (Consult your sewing machine manual if you need help with this.) Loosen thread tensions. Bobbin thread should have a gentle firmness, and the top tension loosened enough so that the loops of the stitches form on the back of the material, and no loops at all show on the top.

METHOD: Place material in the hoop. This will be just opposite to the way it is done for hand embroidery. In effect, the right side of the material will be in the bottom of the hoop.

Put the material under the needle, and lower the presser bar to establish thread tension. Set widest zig zag for some practice stitches.

STITCHES: The material is moved entirely with the hands, slowly enough that the desired density of stitches may be formed. Run the machine as rapidly as is comfortable for you.

There are two basic stitches used for machine embroidery: satin stitch and side stitch. A little explanation will make it simple.

As the zig zag stitch is formed, the needle is swinging from side to side, parallel with the front of the machine. The way that the material is maneuvered under the swing of the needle determines the "grainline" of the embroidery stitches.

Satin stitch is made by moving the material forward, backward, or in a curving line, so that the needle swings from side to side across the line. This may outline a monogram, flower, leaf, etc., in any desired width of zig zag.

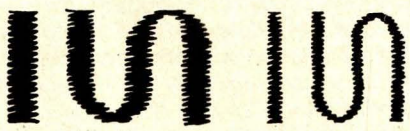
Side stitch is made by moving the material so that the needle swings in the same direction as the line. This is used when a slender, gentle line is desired. Or you may move the material from side to side in a gentle jogging motion for fill-in work.

From these two basic stitches, you may branch out in an endless variety of techniques.

EXPLANATION OF THREADS: Specified sewing machine thread is smooth and lustrous, with a left twist made especially for the purpose, and it gives far better results than thread made for regular sewing. It comes in size 30 and size 50 in nearly three hundred shades.

Continued on next page

Scarf is Anglo's Silhouette 100% Wool Crepe. Dress is Simplicity Pattern 7339 (Misses' Bias Jumper, Top and Wide-Leg Pants).



Satin Stitch

Side Stitch and Fill-In

Continued from page 47

Size 30 is considerably thicker than 50. It is great for fast fill-in and depth of stitching, and there is hardly ever any problem with thread breakage when using this.

Size 50 is fine and lustrous, a must for intricate work. Greater success in the beginning may be expected using this thinner thread, unless your machine is inclined to break threads. In that case, size 30 may be your best bet. Experience is still the best teacher, and you will soon know which size you prefer, or which is best for the job you're doing.

INSTRUCTIONS FOR SUNFLOWER SHAWL

MATERIALS NEEDED: 2½ yards of 45″ white wool; 1 yard sheer white material, either nylon organdy or polyester chiffon; D.M.C. Machine Embroidery thread, size 30: 1 spool each green, #580 and #581; orange #947; rust #919; brown #801 and #3371; yellow #444. 3 spools each orange #740 and 742. Machine embroidery hoop. Transfer pencil.

EMBROIDER THE SUNFLOWERS: Cut the sheer material into squares large enough to accommodate the design and your hoop. With transfer pencil in a color to blend with your work, trace the design onto the sheer. Five motifs were repeated on the shawl.

Place a square in the hoop. Put it under the needle and lay a sheet of white paper underneath.

Widest zig zag will be used for the large areas of embroidery, unless this seems awkward for you. In that case, narrow the stitch until it feels comfortable.

The leaf and stem should be done first, as they are in back of the flower. With green #581, using a side stitch with a jogging motion for fill-in, let all of the stitches on the stem lie with the lengthwise direction of the stem.

Stitches on the leaf should be upward and outward from the base of the leaf, with stiches converging at the vein. Thread color #581 does the leaf, with #580 for the vein.

In embroidering the flower petals, you have an opportunity to do some creative shading. If you feel brave and want to shade as you stitch, by all means do so. If this seems difficult at first, work out the shading on paper with crayons, then move to the needlework.

In studying the finished design, you will see that the stitches all run in a lengthwise direction on the petals, fanning out a little from the base. Moving from side to side, filling a small area at a time, helps to get this grainline.

Don't be afraid to work color on color for shading, or for accent. Be a little dramatic as you streak on the rust, for a striking contrast.

Finish the petals, then move to the center, with brown #801. The rough texture is achieved with a medium zig zag, and the material rotated in a small circular motion as you work. Cover the entire area in this manner.

The center is edged with #3371, narrow zig zag, and a small scalloped line all around.

A bit of brilliant yellow is called for to accent the center. With #444 and a very narrow zig zag, make small random lines to indicate the "peppered" effect of a sunflower center.

FINISHING: Place four or more thicknesses of soft cloth on the ironing board. (An old dishtowel works well.) Lay the embroidery face down over this, and set the iron as hot as the fabric will stand. Spray the embroidery thoroughly with fabric finish or water. Iron with a pressing motion, and exert plenty of pressure. Use steam if you wish, and work slowly. With patience on your part, the finished flower should lie flat, with embroidery raised where it embedded into the softness of the material.

APPLIQUE THE SUNFLOWERS: Do not cut out the appliqués yet!

Fold the wool fabric for the shawl in half lengthwise. Mark the center fold and then unfold. Position the sunflower embroideries on one side of the fabric, so that the 5 are evenly spaced across the length with all stems facing the same edge. Pin them in place.

Now put one whole sunflower embroidery in the hoop with the wool fabric. Thread the machine with the medium shade of orange.

The secret in appliquéing this type of work is in using the same stitch direction and technique as was used in the embroidering. A medium stitch width helps with accuracy.

Move in and out, covering the edge of the embroidery as you go, and let the stitches blend with those previously worked. Go all around the flower, then the leaf and stem. A darker shade on the edge makes a nice accent.

After the appliqué is finished, trim away the excess sheer material. The fineness of the sheer lets you trim close, so there will be no raw edges at all.

PUT THE SHAWL TOGETHER: Fold the shawl in half lengthwise, on the marked centerline, with wrong sides together. Seam the long edge, leaving the ends open. Turn right side out and steam-press.

If the fabric is one which will fray, a wide self-fringe is lovely. If you must use a purchased fringe, take the shawl with you to shop for this.

TIPS FOR MAKING SELF-FRINGE: At the exact spot where you want the top of the fringe, pull out 2 or 3 threads. Now at intervals of about 15 inches, carefully slash the material from the pulled threads to the edge. With a seam ripper or large needle, pull the threads one at a time, beginning at the top and working to the outer edge. This method avoids tangled threads at the edge of your fringe.

Pin the ends of the shawl and carefully stitch exactly at the top edge of the fringe.

SEWING MACHINE STITCHERY WITH YARN

If you enjoy freeform work, you surely will welcome this technique. The possibilities are endless, from heavy build-up with bulky yarns, to delicate fine work using thin strands. Put it anywhere you would use yarn stitchery by hand—pictures and wall hangings, sofa pillows, afghans, wearing apparel, etc.

Much time is saved, and a great deal less yarn is used, as all of the yarn stays on top. This also makes pictures easier to mount.

The secret lies in placing the yarn on the fabric, then stitching it down by machine. You may outline, chain stitch, loop, satin stitch, or do anything you wish, and with a little practice you may expect excellent results.

This sunflower picture was inspired by the design used on the shawl. However, it was adapted to better suit the use of bulky yarn. The changes were ad libbed, working first on paper, then sketching it onto the fabric. It is actually easier to do yarn work with only a brief sketch than with an exact design, as more freedom is allowed for creativity.

You will find it easy to add to your design as you go along, or to remove unwanted yarn simply by snipping the machine stitches where it catches the yarn.

YARN SUNFLOWER

SIZE: To fit a 12″ x 15″ picture frame.

MATERIALS: White burlap, 14x18 inches. D.M.C. Bulky wool, orange #7437 and #7436; yellow #7435; brown #7479; green #7346 and #7344. D.M.C. 3 ply Persian yarn in black.

For the machine, use D.M.C. machine embroidery thread, size 50 on the bobbin. Upper thread may be

machine embroidery to match the yarn colors, or use a clear "invisible" thread in the finest size available.

SET UP THE MACHINE: A straight stitch will be used for most yarn work. Remove presser foot, put feed mechanism out of action, (Consult your sewing machine manual if you need help on this.) Lower presser bar.

Loosen the top thread tension just enough so that the stitches will form on the back, and no loops of bottom thread show on the top.

METHOD: No hoop is needed for this work. If material does not slide freely under the needle, put a sheet of paper underneath.

Work with short lengths of yarn—1 yard or less. This gives you freedom in maintaining the normal "twist" of the yarn, and in handling the yarn freely.

On a scrap of material, draw a facsimile of your design for a bit of practice on each area.

If this work is new to you, start with the stem and learn outlining first. Simply lay the yarn on the outline without stretching it, and taking care to let it lay in the normal twist. Stitch a few times across the yarn near the end, anchoring it securely (follow illustration).

Yarn Outlining

Flower Petals

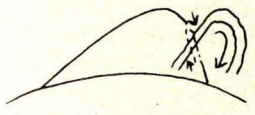


Figure 1

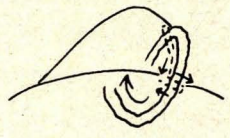


Figure 2

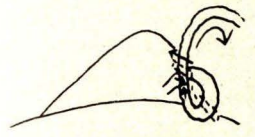


Figure 3

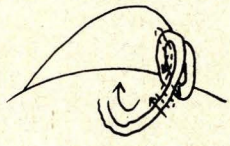


Figure 4

Loops

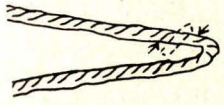


Figure 5

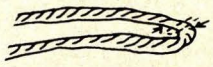


Figure 6

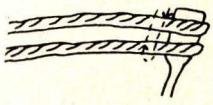


Figure 7

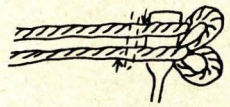


Figure 8

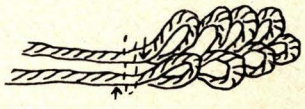


Figure 9

Now move the yarn slowly and let the stitches form very close to the yarn, barely catching into the edge every ½" or so. The yarn should roll over the finished stitches, hiding them nicely. Any shape may be outlined, or an area filled in, using this method.

Cover the outline of the stem with green #7344, and fill in the center part with #7346.

The petals require a different technique shown in the step-by-step illustrations and instructions.

Figure 1. Lay end of yarn inside the petal near the right edge. Stitch back and forth across the yarn where it crosses the upper line.

Figure 2. With the right hand, give the yarn a little twist, and a downward flip. As it crosses the lower line, stitch back and forth to anchor it. Slide the material and stitch upward to the line.

Figure 3. Bring yarn up, anchor it where it comes across the line, then move downward again.

Figure 4. Repeat this process to complete the petal, then do each one in turn until the entire flower is done.

Starting the leaves at the lower right edge, and working from the outer edge to the center and back out again, proceed in much the same manner as on the petals.

The right-to-left sequence keeps the loops lying smooth, and lets you cover the machine stitches as you go.

Finish with a line of dark green through the center to form a vein.

Returning to the flowers, do the center next. This will be completely filled in with loops. This uses a very simple technique, and one which is used often in many ways. Follow the illustrations and instructions:

Figure 5. Stitch a double strand of yarn to the fabric.

Figure 6. Hold it firmly with the left hand at the left of the needle.

Figure 7. Using a slender tool in your right hand, (a small screw driver is excellent), lift both strands and pull to the right. The further you pull, the longer the loops will be. Stitch twice across the base of the loops. Remove the tool.

Figure 8. Lift the yarn again to form more loops, stitch across twice to anchor.

Figure 9. Continue until entire area is covered. To accent the outer edge of the center, make a row of loops using black Persian yarn.

For the touch of yellow in the center, use a single strand of #7435. By parting the brown loops and tucking the yellow in between with a few stitches to hold it, a few dots of the bright accent may be added as you please.

The small green foliage and the tiny flowers were added to balance the picture with the shape of the frame. To do these, make some sketchy pencil lines where you want the little three-prong designs. Anchor an end of the dark green yarn at the bottom of the design on the right, then run a row of machine stitches to the top of the line. Bring the yarn to the top, stitch over it twice to anchor, then stitch back to the bottom. Bring the yarn down and stitch twice across it. Cover the center line in the same way, then the line at the left.

With the three little green vines completed, add a dot of yellow flower, simply by stitching an end of yellow yarn, folding it over and stitching again, to make the size you wish.

Continued on page 80

For more information, write to: Lee Rae's Creative Stitchery, Box 291, Bountiful, Utah 84010, requesting Lucille Graham's books, Creative Machine Embroidery. Vol. 1 is $5.00, Vol. 2 is $5.25, plus 50¢ postage for 1 book, 70¢ for 2. For machine embroidery thread, hoops and other materials, please request a price list.

Four Seasons Collages

Layer one fabric on another and you will "build" intriguing wall hangings that use both dyeing and sewing skills.

Designed by Patricia Foxx

NOTES FOR ALL DESIGNS:
1. Enlarge all patterns given on 1" grids, following General Directions for Enlarging (see Contents).
2. Where directions say appliqué, machine sew with zigzag stitch or sew by hand.

WINTER

SIZE: Approximately 22½" x 22½".

MATERIALS: Cotton fabrics: ⅝ yard muted stripes for walls, ¼ yard light blue for snowy hills, ¼ yard medium blue for sky, piece 7" x 6" green for leaves, piece 7" x 6" brown stripe for flower pot (stripes run parallel to 7" sides), ⅛ yard medium brown for windowsill, small strip dark brown for front of windowsill, 21" x 21" square white for backing, ⅓ yard muted stripes for borders. J. &. P. Coats Dual Duty Plus Sewing Thread in matching colors. 1 package red large rickrack. 1 package white baby rickrack. Dressmakers' carbon paper.

SCENE OUTSIDE WINDOW: Cut "sky" fabric to measure 15" x 9". Pin to upper right corner of white backing fabric.

Enlarge pattern for snowy hills, position over 15" x 9" piece of light blue fabric and cut out the rounded shape along upper edge. (**Note:** This fabric can be dyed as directed for background of "Spring"). Pin hills in place, covering bottom edge of sky fabric. Appliqué edge.

WALL: Holding striped fabric so that stripes are vertical, cut piece A 6" x 21" (stripes run parallel to 21" width); cut piece B 15" x 3" (stripes run parallel to 3" width).

Pin piece A to backing along left edge, pin piece B to backing along bottom edge, overlapping the 2 pieces where they meet. Appliqué overlap, and baste inside edge of vertical piece.

WINDOWSILL: Cut piece A of medium brown fabric 2" x 16" and piece B 3½" x 18½".

Position piece A over raw edges of wall and sky and hills, and line it up with vertical stripes. Appliqué.

Holding piece B horizontally, measure 4" in from upper left corner. Draw a line from mark to lower left corner and cut along line. Position this piece horizontally so that angle touches right edge of vertical piece, covering all raw edges. Appliqué.

Cut a strip of dark brown fabric 1" x 18½". Position it over lower edge of window sill. Appliqué in place.

FLOWERPOT: Fold piece cut for flowerpot in half with stripes running horizontally. Draw outline of half of flowerpot, tapering line to 2" from fold line at bottom; 1" from top, notch in ¼" for rim (see photograph). Cut out to shape drawn, unfold and position on windowsill. Appliqué in place, leaving a small space in center at top for inserting leaves.

LEAVES AND STEMS: Enlarge pattern for leaves and stems, position on green fabric, Slip dressmakers' carbon paper face down between and transfer design. Cut out design and insert stem into opening at top of flowerpot. Appliqué.

GERANIUM FLOWER: Cut an 18" length of red rickrack. With red thread, run a basting stitch along center of rickrack. Slide rickrack along thread so that it bunches. Turn under raw ends, tack in place to top of stem.

SNOWFLAKES: Make 14. For each snowflake, cut 3 pieces of white baby rickrack about 1" long. Place on background by crossing in center. Tack in place by hand over the sky and hill areas.

BORDERS: Measure sides of wall hanging. Cut 2 strips 3" wide to that length. Fold in half lengthwise and iron. Fold 1 edge under ¼" and iron under. Place 1 folded strip over each side of wall hanging with ¼" fold in front, taking great care to keep edges parallel. Machine stitch in place along inner edges.

Measure top and bottom edges of wall hanging. Cut 2 stripes 3" wide to the measured length, plus 2". Iron in half, and iron under ½" on one edge. Turn under 1" at each end and iron. Place one folded strip along top edge and one along bottom edge with ¼" fold in front. Align carefully and machine stitch along inner edge.

SPRING

SIZE: Approximately 17½" x 23½".

MATERIALS: ½ yard white cotton fabric, ¼ yard brown felt. ⅓ yard muted stripe fabric for borders. J. & P. Coats Dual Duty Plus Sewing Thread in matching colors. 1 package light pink baby rickrack. 1 package blue dye. Dressmakers' carbon paper. Clothespins.

BACKGROUND: Prepare dye bath according to directions on package, using enough dye to turn 1 gallon of water light blue. Submerge entire piece of white cotton until it is light blue. Rinse until water runs clear.

Bunch fabric at random and hold bunches together with clothespins. Add more dye to dye bath and dip bunches into dye. Simmer for about 5 minutes, or until darker blue. Remove, rinse, dry and iron. Cut to 16" x 22" size.

DOGWOOD BRANCH: Enlarge pattern for branch on 1" grid, place pattern over brown felt, slip dressmakers' carbon face down between and transfer pattern. Cut out branch. Position on background, about 1" from bottom edge and 3" from left edge, appliqué in place.

BLOSSOMS: To make each blossom, wind rickrack around 2" piece of cardboard or matchbook 8 times. Slide off cardboard and tie in center with matching thread. Use a variety of tying techniques, as shown in Blossom Tie diagrams.

To make a bud, roll rickrack into a ball, sew loose end.

Sew blossoms and buds to branch, as shown in photograph.

BORDERS: See Borders for Winter.

Continued on page 76

PATTERNS FOR FOUR SEASONS, PAGES 76-77

Photograph by Kit Hulit

LENA

Hug-Me Dolls

A toddler's best friend is a big lovable doll with a funny face and wild hair. All the playmates in the picture are made from the same pattern—you individualize them with your choice of colorful printed fabrics and crazy clothing.

SIZE: About 31″ tall.

MATERIALS: Cotton fabrics: 2 yards whimsical print or solid color; ½-yard contrasting color (for leotard or pinafore); 8″ square beige or skin-tone. Knitting worsted (for hair). Shredded foam or polyester fiberfill. Brown paper. Braid trim. Large-eye needle. Dressmakers' carbon paper.

NOTE: Seam allowances are included on all pattern pieces.

DIRECTIONS: Enlarge pattern for doll on 2″ grid on brown paper, following General Directions (see Contents). Cut out pattern, place on double fabric and cut out 2 pieces (for doll's front and back). Make a separate pattern of either the leotard or pinafore. As these are half-patterns, transfer to folded paper to complete; then cut out and place on doubled fabric to give garment front and back. Position doll's head over beige fabric, slip dressmakers' carbon face down between and transfer the face portion, including features. Embroider or paint (with waterproof marking pens or permanent paints) the features on the fabric. Cut out the face and appliqué it to the body front with machine zigzag stitch or by hand.

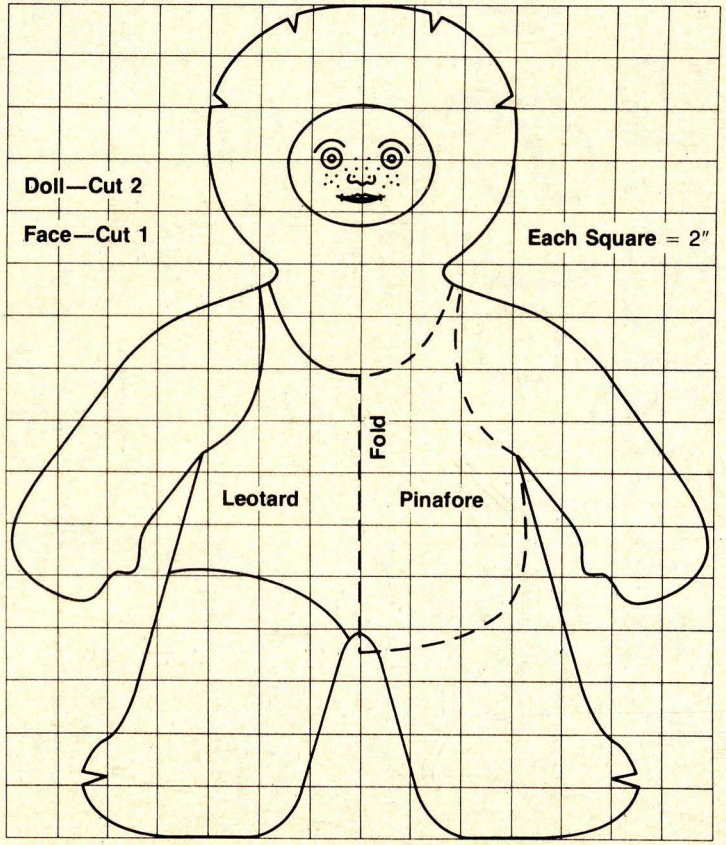
Sew braid or other trim around edges of leotard or pinafore to finish raw edges. If using leotard, sew one piece to doll's front and one to doll's back—stitch around all edges so that leotard becomes part of doll's body. If using pinafore, sew only around the neck and armholes so that bottom edges hang free as a skirt.

Seam together the notches cut into the head and feet to form tiny darts.

Right sides together, machine sew doll's front to back taking ⅝″ seam allowance, and leaving an opening of about 5″ at the top of the head. Turn right side out. Stuff quite firmly, but make sure doll doesn't become too stiff—it should be cuddly. Slip stitch opening closed.

Make a wig of knitting worsted and fold over top of head. Sew with a separate strand across center. Or sew individual strands to the head in a "free-hand" manner. Use photographs as guide to coiffures.

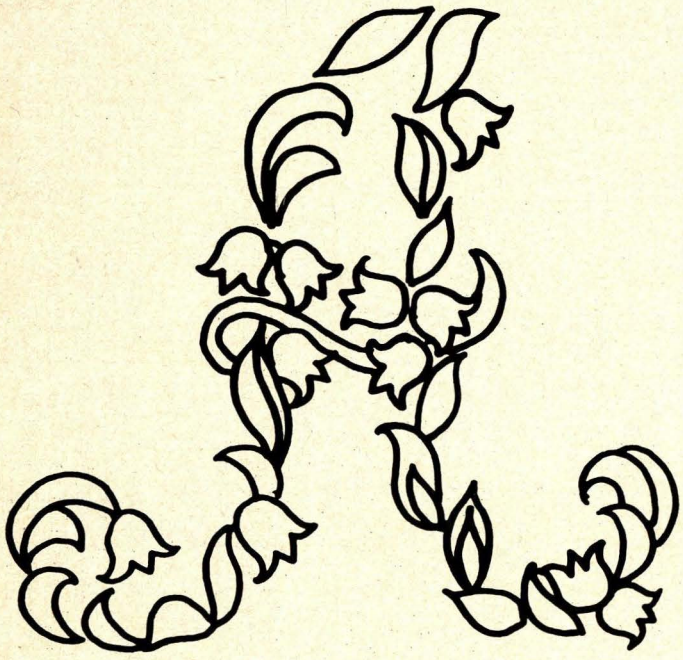
NOTE: Doll is large enough to wear baby's old clothes, or you can make clothes using the doll pattern as a guide. Be sure to cut generously, and then add a seam allowance.

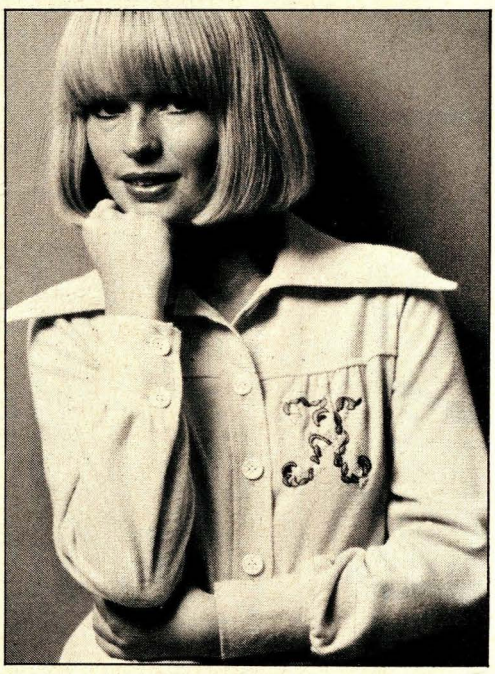


PATTERN FOR HUG-ME DOLLS

Monograms with a Breath of Spring

Lilies of the valley twist and twine into the prettiest initials. Why not scatter them on towels, table linens, or your tennis hat?



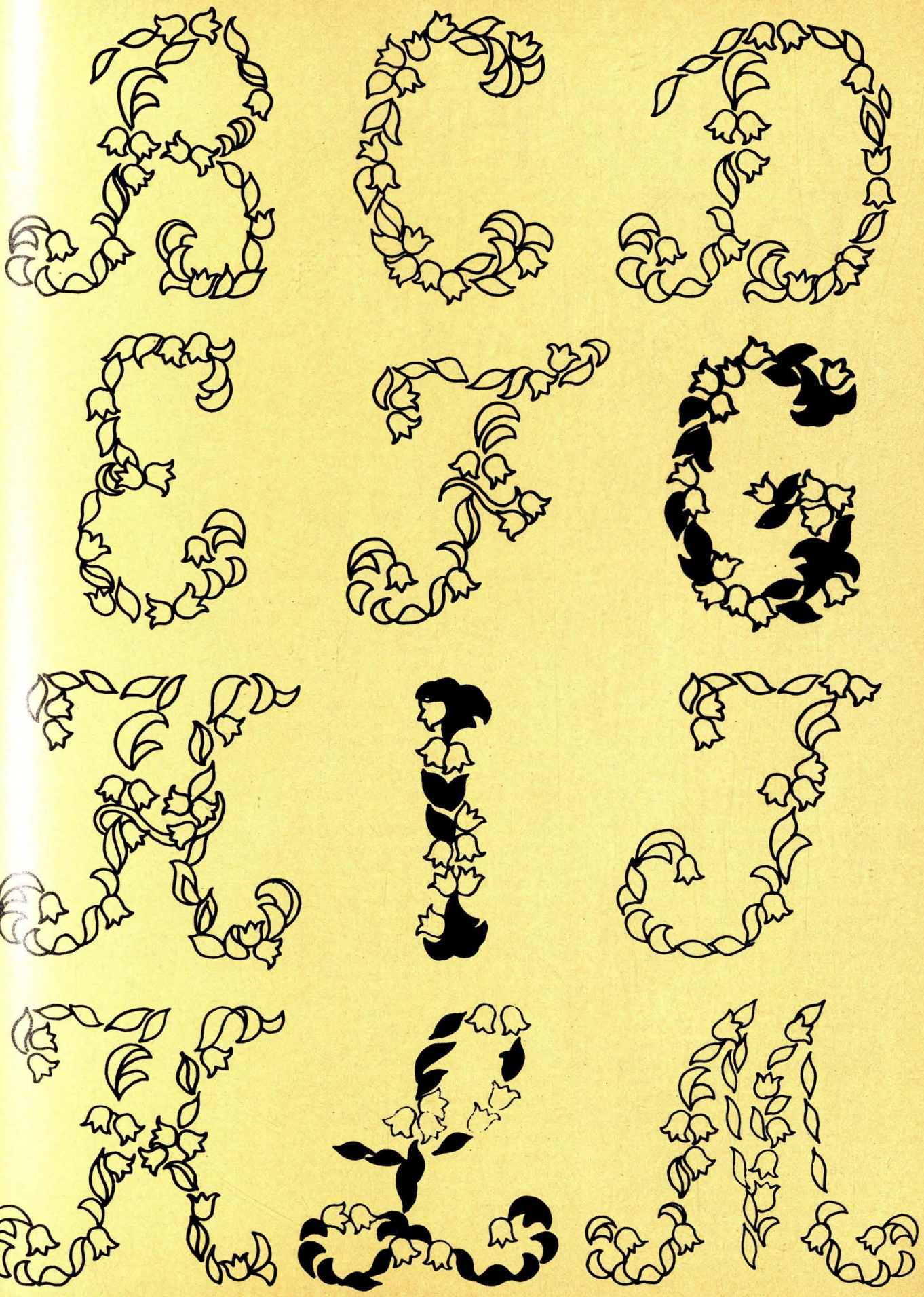


SIZE: 2¼″ high. Included are instructions for enlarging to 3½″ high and 4½″ high.

MATERIALS: Six-strand embroidery floss: Dark green, light green, white, pale blue. Embroidery needle. Tracing paper. Dressmakers' carbon.

DIRECTIONS: For size as shown: Trace actual-size design and transfer to fabric by placing dressmakers' carbon face down between tracing and fabric. To enlarge to size of large letter A, about 3½″ high: Draw a line through the contour of the letter to obtain the general outline. Trace the outline. Draw grid lines vertically and horizontally on the tracing ¾″ apart. On an unused part of the tracing paper, draw vertical and horizontal lines 1″ apart. Draw whatever part of the outline is shown in each square of the ¾″ grid in the corresponding square of the 1″ grid. Trace the leaves and flowerets along the new outline as shown, using the details of the large letter A as your guide. Transfer as above. To enlarge to double size, about 4½″ high: Draw the first set of vertical and horizontal grid lines ½″ apart, then proceed as for the 3½″ letter.

Embroidery: Using 3 strands of floss throughout, work the outlines of the leaves with the darker green in outline stitch. Fill in the leaves with satin stitch, using the lighter green on all single leaves. On leaves clustered together, fill in one or more leaves with dark green for contrast; on divided leaves, fill one half with light green, the other half with dark green. Work the outline of the flowerets in outline stitch using light blue, and fill them in with white satin stitch.



MONOGRAMS, *Continued on page 87*

Be the First To Crochet A Paisley!

What fun! Paisley motifs, right out of an antique shawl, are ingeniously translated into cuddly crocheted cushions. Count carefully as you go.

SIZE: Approximately 17½" long.

MATERIALS: For 2 pillows, as shown: Reynold's yarn: 1 skein No. 1 Mohair Bayadere of orange or green (C); 1 skein each of Tweed Courtelle, rust tweed (A); Kali Mousse, Pale Green (B); and Versailles Mandarine, peach (D). Crochet hook size G. Large eye needle. ¼ yard fake suede or other firmly woven cotton fabric for pillow back. ½ yard black cotton fabric for pillow lining. Polyester fiberfill for pillow stuffing.

With A, ch 30. **Round 1:** 1 sc in 3rd ch from hook, then work 11 sc, 5 hdc, 7 dc, 3 htr (**To make htr:** yo twice, insert hook into st and draw up a loop, yo and through 2 loops, then yo and through 3 loops), 8 tr in last ch of starting ch—turning made; continue to work along opposite side of foundation ch, working 3 htr, 3 dc, 2 dc in next st, 3 dc, 5 hdc, 11 sc, 3 sc in next ch, then join with a sl st in ch 2 space—65 sts, ch 2.

Round 2: Working in back loop of sts only, work 11 sc, 4 hdc, dec 1 hdc (**To Dec:** draw up a loop in each of next 2 sts, yo and through the 3 loops), 6 dc, 4 htr (2 tr in next st) 8 times, 3 tr, 3 htr, 2 sc in next st, 3 dc, 2 dc in next st, 4 hdc, 13 sc, 2 sc in next st, 1 sc, sl st in ch 2 space—75 sts. Draw B through last loop on hook. Cut and knot ends. With B ch 2.

Round 3: Working in back loop only, work 8 sc, dec 1 sc, 2 sc,dec 1 hdc, 2 hdc, 6 dc, dec 1 dc (same as hdc), 4 dc, (2 dc in next st) 10 times, 6 dc, 2 dc in next st, 5 dc, 2 hdc in next st, 3 hdc, 2 sc in next st, 12 sc, 2 sc in next st, 5 sc, 2 sc in next st, 1 sc, sl st in ch 2 space—87 sts. Draw C through last loop. Cut B and fasten. With C ch 2.

Round 4: Working in back loop only, work 8 sc, dec 1 sc, 4 sc, 4 hdc, 8 dc, (2 htr in next st, 1 htr in each of next 2 sts) 2 times, (2 tr in next st, 1 tr in each of next 2 sts) 6 times, (2 htr in next st, 1 htr in each of next 2 sts) 2 times, 4 dc, 2 dc in next st, 4 hdc, 16 sc, 2 sc in next st, 2 sc, 2 sc in next st, 2 sc, sl st in ch 2 space—99 sts. Draw D through last loop. Cut C and fasten. With D ch 2.

Round 5: Working in both loops of st, work 9 sc, (ch 1, skip 1 st, 1 hdc in next st) 2 times, (ch 1, skip 1 st, 1 dc in next st) 5 times, (ch 1, skip 1 st, htr in next st, ch 1, htr in same st) 17 times, (ch 1, skip 1 st, dc in next st) 2 times, ch 1, skip 1 st, (dc in next st, ch 1 dc in same st) then (ch 1, skip 1 st, dc in next st) 4 times, (ch 1, skip 1 st, hdc in next st) 2 times, 16 sc, 2 sc in next st, 4 sc, 2 sc in next st, 2 sc, sl st in ch 2 space—137 sts. Draw A through last loop, cut D and fasten. With A ch 2.

Round 6: Working in back loop of sts, work 9 sc, (2 hdc in next ch 1 space) 3 times, (2 dc in next ch 1 space) 4 times, (2 htr in next ch 1 space) 2 times, (2 tr in next ch 1

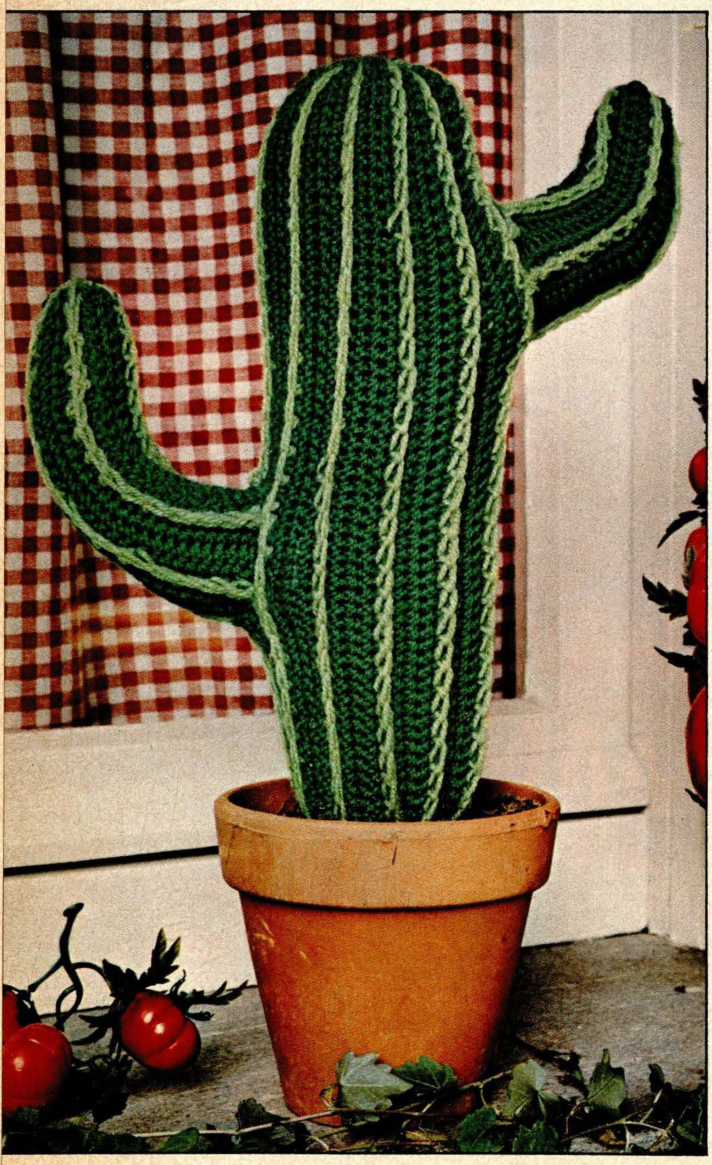
Continued on page 83

Designed by Nan Jennes Brown

NEEDL

Cro-Cactus

Unlike most cactus, these can be grown without any water, soil or sunlight whatsoever. They have no unpleasant thorns and they smile.



Can You Guess the Method Of Making This Picture?

If you say chain stitch embroidery, you're 100% wrong! It's a series of easy-as-pie crocheted chains glued to a fabric background. Would you believe such fine artwork could develop in such an unexpected way?

SIZE: Design area is approximately 22½″ x 17″. Finish to size desired.

MATERIALS: Fingering yarn or matte finish embroidery cotton: yellow, gold, light chartreuse, medium green, dark green, bright orange, red, medium brown, dark brown, bright blue, dark blue, medium purple, dark purple. Crochet hook size C, or size required to work a chain the width shown in diagram. Firmly woven white cotton background fabric, piece 34″ x 26″, or size desired (allow 2″ all around finished size for turn-over to back). Four artists' stretcher strips in lengths to fit desired finished size (can be purchased in art supply stores). Staple machine or tacks. Elmer's Arts & Crafts Glue. Dressmakers' carbon paper.

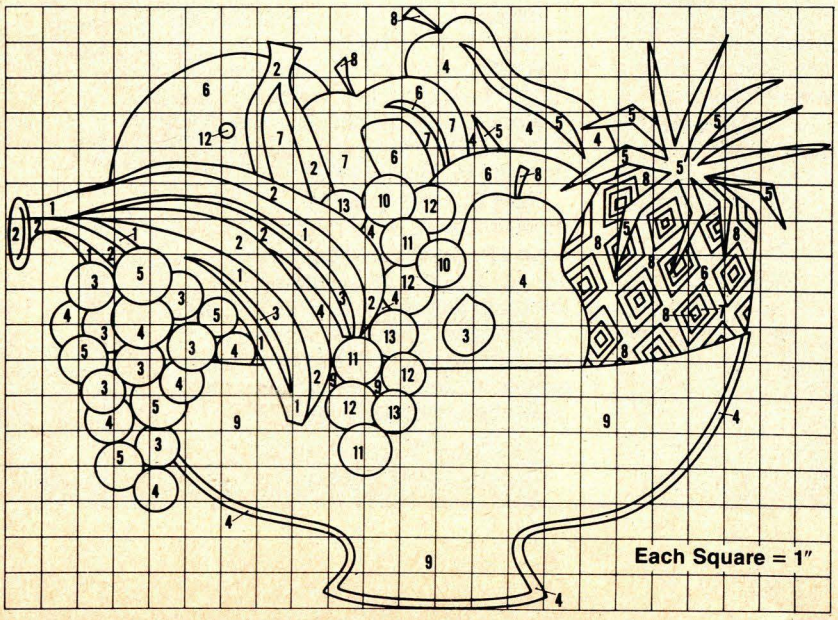
DIRECTIONS: Cut fabric to desired finished size, plus 2″ all around; staple or tack to artists' stretcher strips. Pull to drum tautness. You will need a helper for this—one person will stretch the fabric while the other staples or tacks. Be sure to keep fabric on straight of goods.

Enlarge the pattern for the fruit bowl according to General Directions for Enlarging (see Contents). Place pattern over fabric, slip dressmakers' carbon face down between and transfer design. To keep pattern from slipping or shifting, Scotch tape light to fabric.

Crochet chains in colors to match color key. Fasten off when chain is long enough to cover desired area. Apply glue to fabric in narrow area to be covered by chain, then carefully position chain with smooth side up (one side has a little ridge, the other is quite flat and smooth). Follow contour of design, referring to photograph for exact positioning of chains. Notice that they radiate out from center of top left orange, and go in diamonds on the pineapple. It is easier and neater to work and glue chains as you go than to make chains and glue all at once. Cut off "tails" about ½″ from each end of chain and tuck under adjacent chain. If chains don't lie flat, or if tails protrude, you can secure them with matching sewing thread or transparent nylon thread.

NOTE: For a more three-dimensional or sculptured effect, you can work some fruits or the bowl in a slightly heavier weight yarn. Or you can use a variety of types to achieve different textures here and there. The important thing is to keep the width of the chains more or less consistent throughout.

Width of Chain



COLOR KEY

1. Yellow
2. Gold
3. Light Chartreuse
4. Medium Green
5. Dark Green
6. Bright Orange
7. Red
8. Medium Brown
9. Bright Blue
10. Purple
11. Medium Purple
12. Dark Blue
13. Dark Brown

Cro-Garden

Are they centerpieces or conversation pieces? Crocheted fruits and vegetables are delightful decorations, fabulous gifts. Arrange them in a favorite bowl, or stitch them permanently in place on the lace-like tray.

GENERAL DIRECTIONS: Unless otherwise indicated, when working in rounds, do not join rounds, but instead, work in spiral fashion. Mark beg of each round. When working in rounds, work through back loops of stitches only. Ridges will form on inside of work. When working in rows (on watermelon and leaves), work through both loops. **To increase:** Work 2 sts in one st. **To decrease:** Insert hook in first st, draw up a loop, insert hook in second st and draw up a loop, yo and through all loops on hook. When each fruit or vegetable requiring a stem is completed, insert fine wire through the center to make the stem. Cover the wire with the appropriate colour thread.

MATERIALS: Coats & Clark's Speed-Cro-Sheen, 100 yd. balls. For the fruit, 2 balls red, 2 balls orange, 1 ball dark pink, 2 balls yellow, 1 ball light green, 1 ball dark green. For the vegetables, 2 balls red, 1 ball yellow, 1 ball light green, 1 ball white, 2 balls dark green, 1 ball orange, 2 balls purple. For the tray mat, 2 balls white. Crochet hook size C, or size required to crochet to gauge. Colour-coordinated sewing thread, brown embroidery floss. Sewing needle, upholsterer's needle. Small black oval buttons for watermelon seeds. Polyester fiberfill. Starch.

GAUGE: 13 sc and 12 rows = 2″.

TRAY MAT

SIZE: Approximately 13″ diameter.

Ch 6, join with sl st to form ring. **Round 1:** Ch 3 (counts as 1 dc), work 11 dc in ring, join this and every round with sl st to 3rd ch of starting ch. **Round 2:** Ch 3 (counts as 1 dc), work 1 dc in same st as ch-3, 2 dc in each dc around—24 dc; join. **Round 3:** Ch 3 (counts as 1 dc), work 1 dc in same st as ch-3, 1 dc in next dc, * 2 dc in next dc, 1 dc in next dc; repeat from * around—12 2-dc groups alternating with 12 single dc; join. **Round 4:** Sl st to sp between ch-3 and first dc, ch 3 (counts as 1 dc), 1 dc in same sp, sk 1 dc, 2 dc in next dc, * 2 dc in sp between next 2-dc, sk next dc, 2 dc in next dc; repeat from * around—24 2-dc groups; join. **Round 5:** Sl st to sp between ch-3 and first dc, ch 4 (counts as 1 dc and ch-1), 1 dc in same sp, * sk 1 dc, (1 dc, ch 1, 1 dc) in sp between next 2 dc; repeat from * around—24 (1 dc, ch 1, 1 dc) groups; join. **Round 6:** Sl st to ch-1 sp, ch 4(counts as 1 dc and ch-1), 1 dc in same sp, * (1 dc, ch 1, 1 dc) in next ch-1 sp; repeat from * around—24 (1 dc, ch 1, 1 dc) groups; join. **Round 7:** Sl st to ch-1 sp, ch 3 (counts as 1 dc), (1 dc, ch 1, 2 dc) in same ch-1 sp, * (2 dc, ch 1, 2 dc) in next ch-1 sp; repeat from * around—24 (2 dc, ch 1, 2 dc) groups; join. **Rounds 8 and 9:** Repeat Round 7. **Round 10:** Sl st to ch-1 sp, ch 3 (counts as 1 dc), (2 dc, ch 1, 3 dc) in same ch-1 sp, * (3 dc, ch 1, 3 dc) in next ch-1 sp; repeat from * around—24 (3 dc, ch 1, 3 dc) groups; join. **Rounds 11 and 12:** Repeat Round 10. **Round 13;** Sl st to ch-1 sp, ch 3 (counts as 1 dc), (3 dc, ch 1, 4 dc) in same ch-1 sp, * (4 dc, ch 1, 4 dc) in next ch-1 sp; repeat from * around—24 (4 dc, ch 1, 4 dc) groups; join. **Round 14:** Sl st to ch-1 sp, ch 3 (counts as 1 dc), (4 dc, ch 1, 5 dc) in same ch-1 sp, * (5 dc, ch 1, 5 dc) in next ch-1 sp; repeat from * around—24 (5 dc, ch 1, 5 dc) groups; join. **Round 15:** Sl st to ch-1 sp, ch 3 (counts as 1 dc), (5 dc, ch 1, 6 dc) in same ch-1 sp, * (6 dc, ch 1, 6 dc) in next ch-1 sp; repeat from * around—24 (6 dc, ch 1, 6 dc) groups; join. **Round 16:** Sl st to ch-1 sp, ch 3 (counts as 1 dc), 13 dc in same ch-1 sp, * 14 dc in next ch-1 sp; repeat from * around—24 14-dc groups; join. **Round 17:** Ch 1, work 1 row of reverse sc, working one sc in each dc from left to right; join and fasten off.

FINISHING: Steam press or block lightly, and starch.

FRUITS

BANANA: About 8¾″ long. Make 2 with light green, ch 5, joint with a sl st to form a ring. Work 6 sc in ring. Mark beg of this and every rnd. **Round 1:** Work 1 sc in each sc around. **Round 2:** Work 1 sc in each sc around, fasten off light green, attach yellow. **Rounds 3 through 6:** Work even in sc. **Round 7:** Work 2 sc in each sc around—12 sc. **Round 8:** Work 1 sc in each sc around. **Round 9:** (Work 1 sc in next sc, 2 sc in next sc) 6 times—18 sc. **Round 10:** Work 1 sc in each sc around. **Round 11:** (Work 1 sc in each of the next 2 sc, 2 sc in next sc) 6 times—24 sc. **Round 12:** Work 1 sc in each sc around. **Round 13:** (Work 1 sc in each of the next 3 sc, 2 sc in next sc) 6 times—30 sc. **Round 14:** Work 1 sc in each sc around. **Round 15:** (Work 1 sc in each of the next 4 sc, 2 sc in next sc) 6 times—36 sc. Work even in sc for 32 rounds. **Note:** Begin inserting stuffing at this point. **Next Round:** (Work 1 sc in each of the next 4 sc, dec 1 sc over next 2 sc) 6 times—30 sc. Continue in this manner, dec'ing 6 sc each round until 6 sc remain. Fasten off. Sew the 2 bananas together at the green stems, using colour-coordinated thread. Embroider stripes on the banana with brown embroidery floss.

CHERRY: Make 6 with red. Ch 4. **Round 1:** Work 2 sc in farthest ch from hook and in each ch around—8 sc. **Round 2:** Mark beg of this and every round. (Work 2 sc in next sc, 1 sc in next sc) 4 times—12 sc. **Round 3:** (Work 2 sc in next sc, 1 sc in each of next 2 sc) 4 times—16 sc. **Round 4:** (Work 2 sc in next sc, 1 sc in each of next 3 sc) 4 times—20 sc. **Round 5:** Work 1 sc in each sc around. **Round 6:** (Work 1 sc in each of next 3 sc, dec 1 sc over next 2 sc) 4 times—16 sc. **Round 7:** (Work 1 sc in each of next 2 sc, dec 1 sc over next 2 sc) 4 times—12 sc. **Note:** At this point, begin inserting stuffing. **Round 8:** (Work 1 sc in next sc, dec 1 sc over next 2 sc) 4 times—8 sc. **Round 9:** (Dec 1 sc over next 2 sc) 4 times—4 sc. Fasten off.

Cherry Leaves: Make 6 with dark green. Ch 10. **Round 1:** Work 1 sc in 2nd ch from hook and in each of the next 7 ch, work 3 sc in last ch, working on other side of ch work 1 sc in each ch to first ch, work 2 sc in first ch. **Round 2:** Work 1 sc in each of the first 3 sc, 1 dc in each of the next 3 sc, 1 sc in each of the next 3 sc, 3 sc in next sc, 1 sc in each of the next 3 sc, 1 dc in each of the next 3 sc, 1 sc in each of the next 3 sc, join with a sl st to next sc. Fasten off.

ORANGE: About 3½″ diameter. Make 2 with orange. Ch 5, join with sl st to form a ring. **Round 1:** Work

Continued on next page

Continued from previous page
8 sc in ring. **Round 2:** Work 2 sc in each sc around—16 sc. **Round 3:** (Work 1 sc in next sc, 2 sc in next sc) 8 times—24 sc. **Round 4:** (Work 1 sc in each of the next 2 sc, 2 sc in next sc) 8 times—32 sc. **Round 5:** (Work 1 sc in each of the next 3 sc, 2 sc in next sc) 8 times—40 sc. **Round 6:** (Work 1 sc in each of the next 9 sc, 2 sc in next sc) 4 times—44 sc. **Round 7:** (Work 1 sc in each of the next 10 sc, 2 sc in next sc) 4 times—48 sc. **Round 8:** (Work 1 sc in each of the next 5 sc, 2 sc in next sc) 8 times—56 sc. **Round 9:** Work even in sc. **Round 10:** (Work 1 sc in each of the next 13 sc, 2 sc in next sc) 4 times—60 sc. **Round 11:** (Work 1 sc in each of the next 14 sc, 2 sc in next sc) 4 times—64 sc. **Rounds 12 through 17:** Work even in sc. **Round 18:** (Work 1 sc in each of the next 6 sc, dec 1 sc over the next 2 sc) 8 times—56 sc. **Round 19:** Work even in sc. **Round 20:** (Work 1 sc in each of the next 5 sc, dec 1 sc over the next 2 sc) 8 times—48 sc. **Round 21:** Work even in sc. **Round 22:** (Work 1 sc in each of the next 4 sc, dec 1 sc over the next 2 sc) 8 times—40 sc. **Round 23:** (Work 1 sc in each of the next 3 sc, dec 1 sc over the next 2 sc) 8 times—32 sc. **Round 24:** (Work 1 sc in each of the next 2 sc, dec 1 sc over the next 2 sc) 8 times—24 sc. **Note:** Insert stuffing at this point. **Round 25:** (Work 1 sc in next sc, dec 1 sc over the next 2 sc) 8 times—16 sc. **Round 26:** (Dec 1 sc over the next 2 sc) 8 times—8 sc. **Round 27:** (Dec 1 sc over the next 2 sc) 4 times—4 sc. Fasten off.

Orange Leaves: Make 2 with light green. Ch 3. Work 1 sc in 2nd ch from hook, 1 sc in next ch; ch 1, turn—2 sc. Inc 1 sc at end of each of the next 6 rows—8 sc. Work 4 rows even. Dec 1 sc each edge on each of the next 2 rows—4 sc. Work 1 row even. Dec 1 sc each edge on next row—2 sc. Work 1 row sc around entire leaf. Fasten off.

PEAR: About 5½″ long. Make 1 with light green and 1 with yellow. Ch 5, join with sl st to form a ring. **Round 1:** Work 8 sc in ring. **Round 2:** Work 2 sc in each sc around—16 sc. **Round 3:** (Work 1 sc in next sc, 2 sc in next sc) 8 times—24 sc. **Round 4:** (Work 1 sc in each of next 2 sc, 2 sc in next sc) 8 times—32 sc. **Round 5:** (Work 1 sc in each of next 3 sc, 2 sc in next sc) 8 times—40 sc. **Round 6:** Work even in sc. **Round 7:** (Work 1 sc in each of next 4 sc, 2 sc in next sc) 8 times—48 sc. **Round 8:** (Work 1 sc in each of next 7 sc, 2 sc in next sc) 6 times—54 sc. **Round 9:** Work even in sc. **Round 10:** (Work 1 sc in each of the next 8 sc, 2 sc in next sc) 6 times—60 sc. **Round 11:** Work even in sc. **Round 12:** (Work 1 sc in each of next 9 sc, 2 sc in next sc) 6 times—66 sc. **Rounds 13 through 15:** Work even in sc. **Round 16:** (Work 1 sc in each of next 9 sc, dec 1 sc over next 2 sc) 6 times—60 sc. **Round 17:** Work even in sc. **Round 18:** (Work 1 sc in each of next 8 sc, dec 1 sc over next 2 sc) 6 times—54 sc. **Round 19:** Work even in sc. **Round 20:** (Work 1 sc in each of next 7 sc, dec 1 sc over next 2 sc) 6 times—48 sc. **Round 21:** (Work 1 sc in each of next 4 sc, dec 1 sc over next 2 sc) 8 times—40 sc. **Round 22:** (Work 1 sc in each of next 6 sc, dec 1 sc over next 2 sc) 5 times—35 sc. **Rounds 23 through 25:** Work even in sc. **Round 26:** (Work 1 sc in each of next 5 sc, dec 1 sc over next 2 sc) 5 times—30 sc. **Round 27:** Work even in sc. **Round 28:** (Work 1 sc in each of next 3 sc, dec 1 sc over next 2 sc) 6 times—24 sc. **Rounds 29 through 31:** Work even in sc. **Round 32:** (Work 1 sc in each of next 2 sc, dec 1 sc over next 2 sc) 6 times—18 sc. **Round 33:** Work even in sc. **Round 34:** (Work 1 sc in next sc, dec 1 sc over next 2 sc) 6 times—12 sc. **Round 35:** (Dec 1 sc over next 2 sc) 6 times—6 sc. Fasten off.

Leaves: Make 1 with light green and 1 with dark green. Ch 3. Work 1 sc in 2nd ch from hook, 1 sc in next sc; ch 1, turn. Work in sc, inc 1 sc at end of each of the next 4 rows—6 sc. Work 7 rows even. Dec 1 sc each edge every other row twice—2 sc. Work 1 row of sc around entire leaf. Fasten off.

STRAWBERRY: Make 3 with pink. Ch 2. **Round 1:** Work 4 sc in 2nd ch from hook. **Round 2:** Mark beg of this and every rnd. Work 2 sc in each sc around—8 sc. **Round 3:** (Work 2 sc in next sc, 1 sc in next sc) 4 times—12 sc. **Round 4:** (Work 2 sc in next sc, 1 sc in each of next 2 sc) 4 times—16 sc. **Round 5:** (Work 2 sc in next sc, 1 sc in each of next 3 sc) 4 times—20 sc. **Round 6:** (Work 2 sc in next sc, 1 sc in each of next 3 sc) 5 times—25 sc. **Rounds 7 and 8:** Work 1 sc in each sc around. **Round 9:** (Work 1 sc in each of next 3 sc, dec 1 sc over next 2 sc) 5 times—20 sc. **Round 10:** (Work 1 sc in each of next 3 sc, dec 1 sc over next 2 sc) 4 times—16 sc. **Round 11:** (Work 1 sc in each of next 2 sc, dec 1 sc over next 2 sc) 4 times—12 sc. **Note:** At this point, begin inserting stuffing. **Round 12:** (Work 1 sc in next sc, dec 1 sc over next 2 sc) 4 times—8 sc. Fasten off.

Strawberry Leaves: Make 3 with dark green. Ch 4, join with a sl st to form a ring. **Round 1:** Work 8 sc in

Continued on page 82

GREEK ISLE BAG,
Shown on page 28

SIZE: Approximately 12½″ x 14″.

MATERIALS: 3-strand Persian yarn: dark brown, medium brown, gold, burnt orange, slate blue, off-white. 16-mesh-to-the-inch needlepoint canvas, 16½″ x 32″. Fine tapestry needle. Fabric for lining, 14½″ x 30″. Crochet hook size C, or size required to crochet to gauge (see Crochet trim below).

Read Notes carefully before you begin:

NOTE 1: The original bag was made of one continuous piece of needlepoint, with the background stitch worked on the back as well as the front. If you wish to save time and effort, the back of the bag can be made of a fabric, such as corduroy or firmly woven cotton. In this case, only work the front as shown on the chart. After blocking, seam fabric to needlepoint. Seam forms bottom of bag. Trim and press seam open, then continue to finish bag as directed below. You will need canvas 16½″ x 16″, and fabric for back 15½″ x 15″.

NOTE 2: The same bag can be made on 14-mesh-to-the-inch canvas, which is more commonly sold in needlework stores than 16-mesh. Follow the directions exactly, substituting tapestry yarn or 3-ply Persian yarn divided into 2 strands. Finished bag will be 13½″ x 16″; therefore you will need canvas 17½″ x 36″, and lining fabric 15½″ x 34″.

NOTE 3: If possible, do not purchase precut Persian yarn in 30″ strands as you will need uncut yarn for handle and trim.

DIRECTIONS: Bind edges of canvas with masking tape to prevent raveling. Allow 2″ border all around. Start needlepoint in top left corner of area to be worked, and follow chart and color key. Work with 3-strand Persian yarn divided into 1 strand in herringbone stitch, as shown in the diagram. This stitch is worked vertically from top to bottom of the canvas for the first half of the herringbone, and from bottom to top for the second half. Each symbol on the chart represents one half of the herringbone. Each stitch covers 2 threads of the canvas. When chart is complete, continue working with off-white until entire canvas is covered for front and back of bag (or work as suggested in Note 1.)

FINISHING: Block needlepoint by tacking face down to a board, dampen thoroughly with cold water and allow to dry completely. Trim canvas to 1″ larger than worked area. Machine stitch edges to prevent

CHART FOR GREEK ISLE BAG

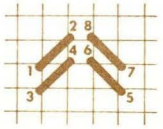
raveling. Right sides together fold bag in half and sew side seams. Trim seams and turn right side out. Fold lining fabric in half and sew side seams. Insert into needlepoint bag, fold raw edges of both bag and lining to inside and slipstitch together along top edges.

Handle: Cut 12 strands of yarn 3½ yards each—making 4 strands of 3 colors each. (If your Persian yarn is precut into 18″ lengths, you will have to make 3 short braids, 1 for each side and 1 for a handle.) Braid together to form a long strap, secure at each end leaving small tassels and sew to sides of bag, forming shoulder strap as shown in photograph.

Crochet Trim: Gauge: 20 sc in 2½″ with 1 or 2 strands of Persian yarn. Make 5 points. With gold, ch 22. **Row 1:** Work 1 sc in 2nd ch from hook, * ch 1, sk 1 ch, sc in next ch, repeat from * across; ch 2 turn. **Row 2:** Sc in first ch-1 sp of previous row, * ch 1, sc in next ch-1 sp, repeat from * across; ch 2, turn. **Row 2:** Dec 1 st as follows: draw up a loop in each of next 2 sts, yo and draw a loop through all 3 loops on hook, * ch 1, sc in next ch-1 sp, repeat from * to last 2 sts, dec 1 st; ch 2 turn. Repeat Row 3 until 1 st remains. Fasten off. Sew 5 points in a row to top front of bag. Attach a small tassel to each point as shown in photograph.

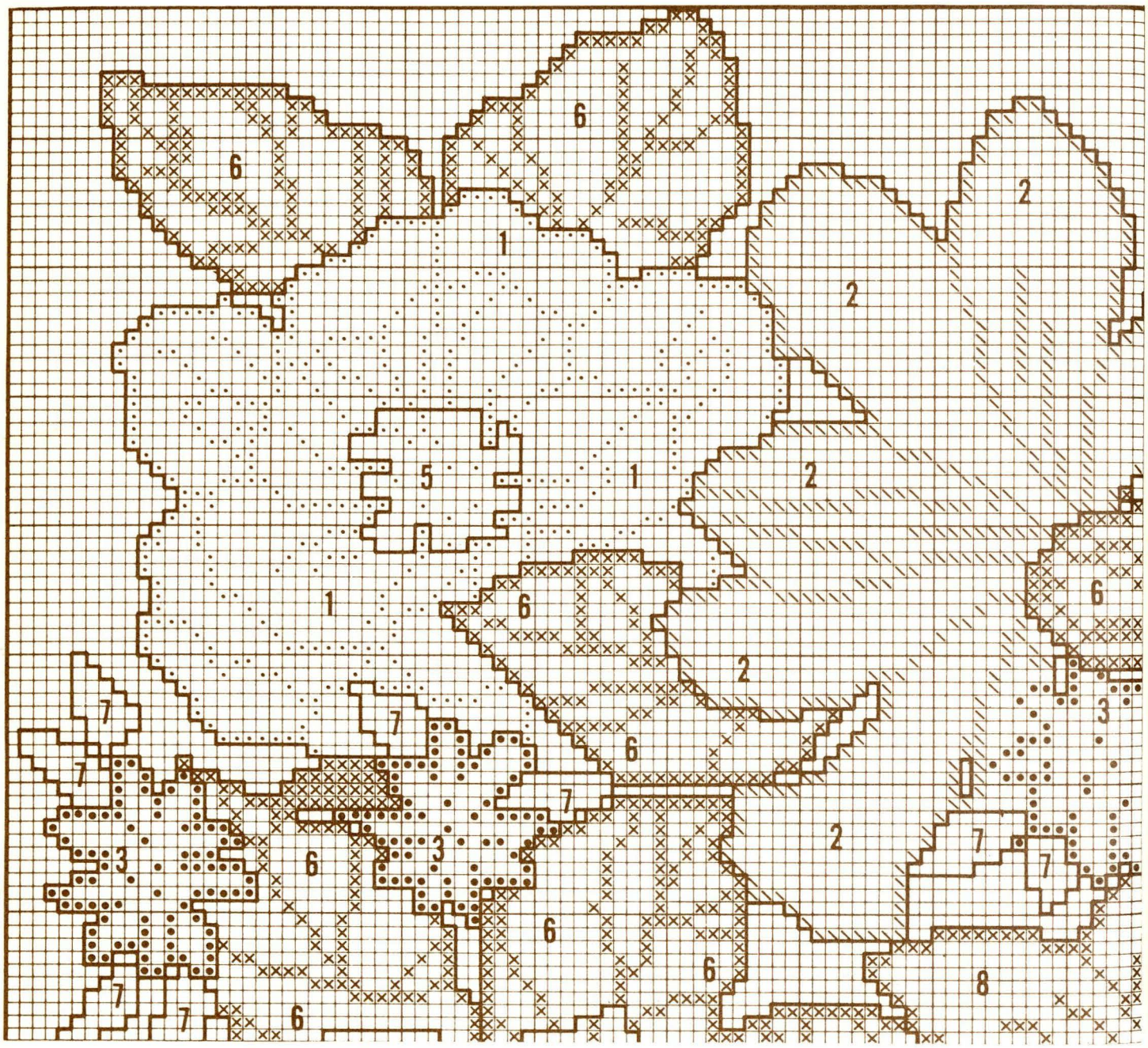
COLOR KEY

- Dark Brown
- Gold
- Burnt Orange
- Medium Brown
- Slate Blue
- Off White



Herringbone Stitch

BLUE DAHLIA CHART, *Shown on page 29* **Upper Portion**



BLUE DAHLIA TOTE BAG

SIZE: Design area approximately 16½ x 15½″ on aida cloth.

MATERIALS: Bucilla Six Strand Embroidery Floss, Art. 017: Navy blue no. 2450, medium blue no. 2106, ice blue no. 2440, lavender no. 2072, purple no. 2238, dark avocado no. 2471, gold no. 2483, light olive green no. 2482. Aida cloth, 37″ x 19½″. White poplin for lining, ½-yard. Iron-on interlining, ½-yard. Fine tapestry needle.

DIRECTIONS: Work embroidery in cross-stitch with full 6 strands of floss following chart and color key. Start top of design about 3″ from edge of aida cloth—work either from right to left or left to right, as you prefer, but be sure to work all crosses in the same direction. Background is left unworked. If embroidery floss twists, let it dangle with the needle down to untwist—you need to keep thread as flat as possible for best coverage. When embroidery is complete, it forms front of bag; remaining aida cloth is back.

FINISHING: Block embroidery by steam-pressing face down over several layers of terry towel.

Assembling: Cut lining fabric to same size as aida cloth. Cut interlining to same size as aida cloth, less 1″ on all sides. Iron-on to wrong side of aida cloth, following directions on package. Right sides together, fold lined cloth in half below embroidery. Machine stitch along sides next to interlining. Trim seams; turn right side out. Turn a 1″ hem to inside of bag top, pin or baste.

Handles: Make 2. Cut poplin 4″ wide x 20″ long (or whatever length will be comfortable for you when holding bag). Cut iron-on interlining 3½″ wide x same length as poplin. Position interlining ½″ from one side of poplin and iron on. Right sides together sew handle ½″ from long edge; turn right-side out. Pin or baste handles in position on inside of bag top, about 4″ from each outer edge.

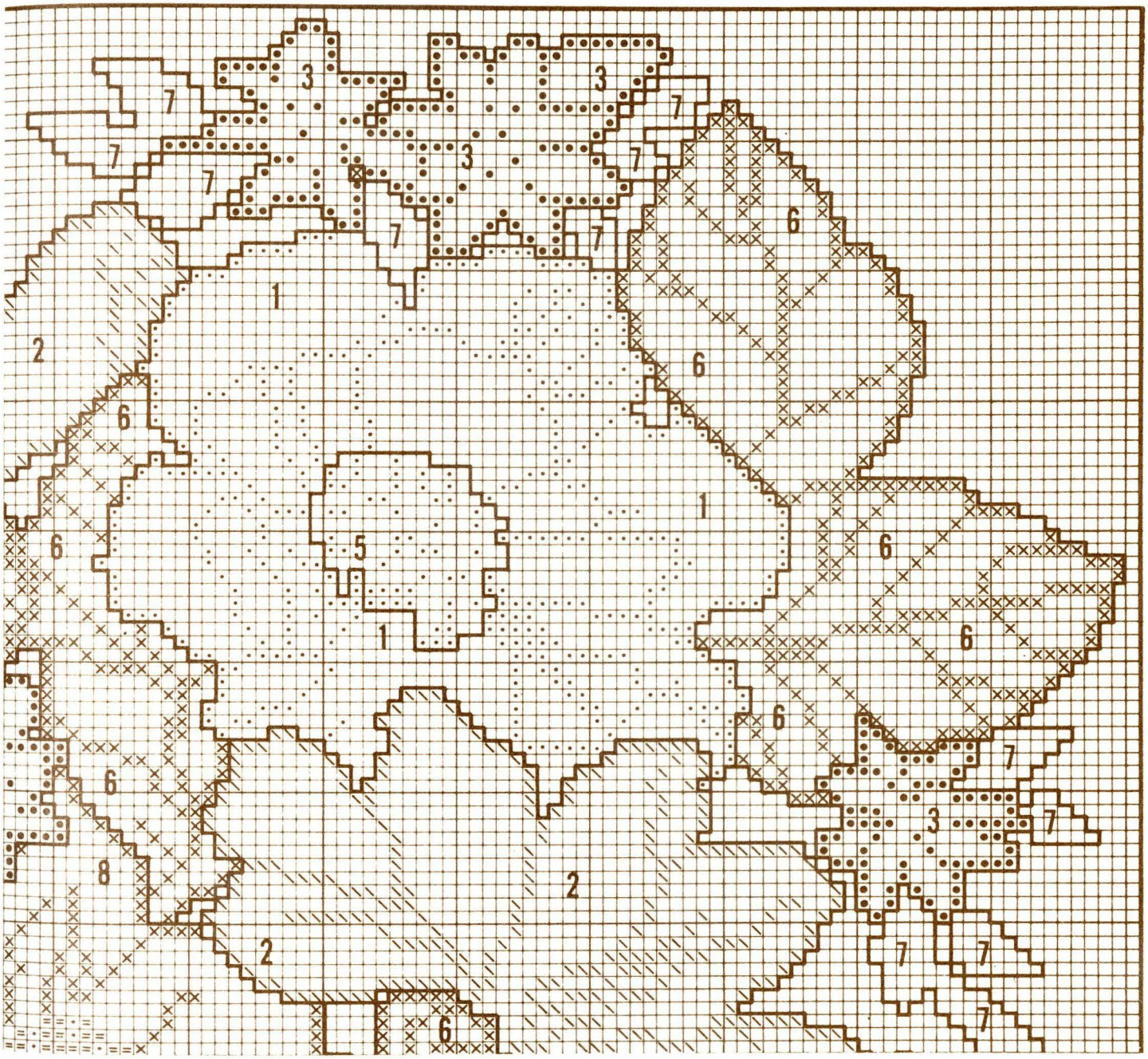


Chart continued on pages 68-69

Lining: Right sides together, fold fabric for lining in half, sew seams 1″ from edges. Trim seams. Insert lining into bag. Turn hem on lining to inside so that it reaches to ½″ of bag top. Machine stitch lining to bag, securing handles as you stitch.

BLUE DAHLIA PILLOW OR PICTURE

NOTE: The original pieces were cross-stitch embroidered on aida cloth, exactly as the tote bag, except that you need only half the background fabric called for—aida cloth, 20½″ x 18½″. (No lining or interlining are required). The same embroidery floss is used. The designer completed the background on the picture, but not on the pillow.

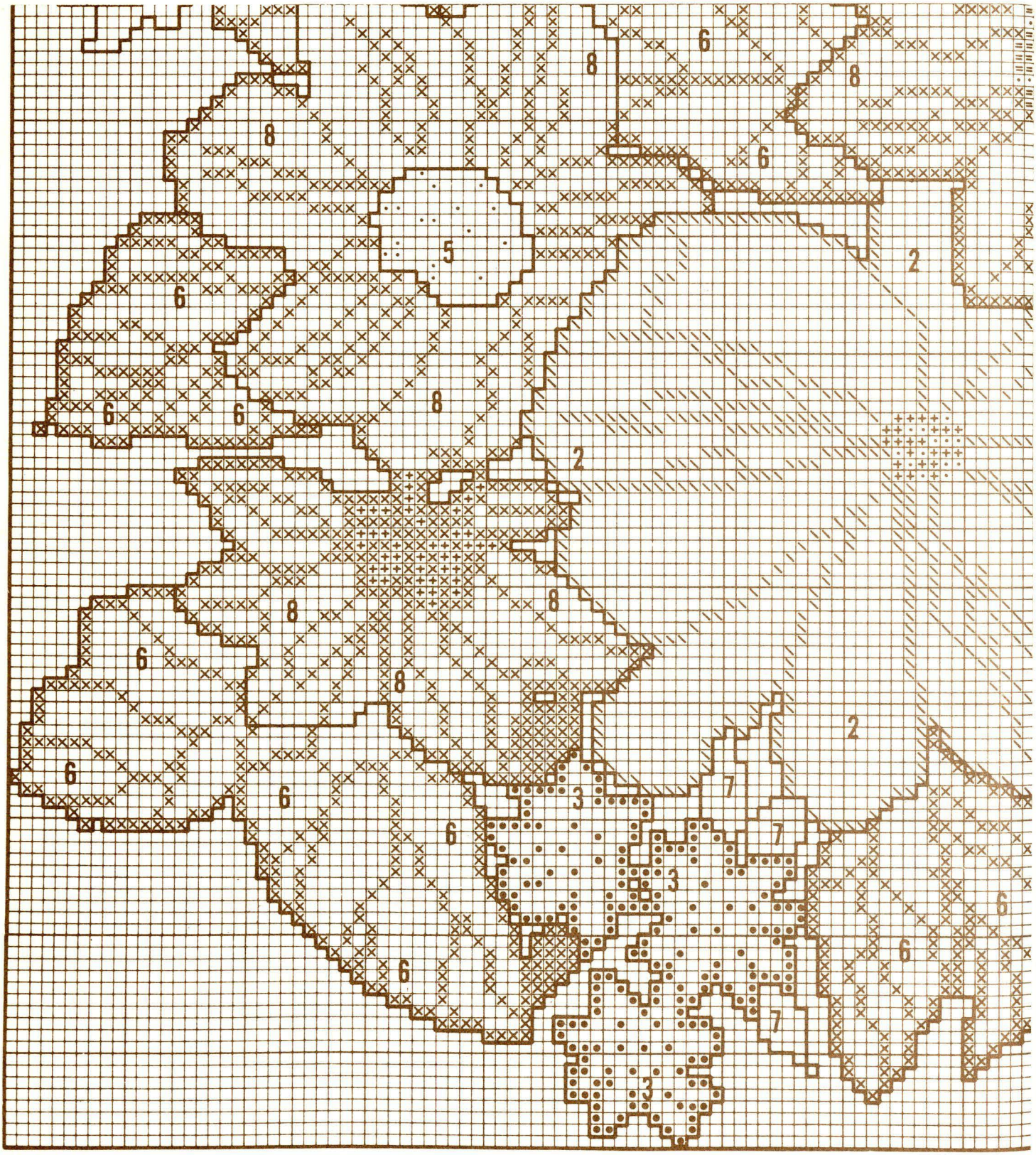
You can substitute 10-mesh-to-the-inch canvas for these pieces. If so, the design area will be 18″ x 17″. If you want to work in cross-stitch, it looks best on 10-mesh-to-the-inch double mesh canvas with Persian yarn divided into 1 strand. If you prefer half-cross or continental stitch, you can use tapestry yarn on 10-mesh-to-the-inch double mesh canvas or full 3 strands of Persian yarn on 10 mesh single mesh canvas.

Mount as a pillow or picture as explained in General Directions (see Contents).

COLOR KEY

1. Navy Blue
2. Medium Blue
3. Ice Blue
4. Lavender
5. Purple
6. Dark Avocado
7. Gold
8. Light Olive Green

BLUE DAHLIA CHART, *Continued from pages 66-67* **Lower Portion**



COLOR KEY

1. Navy Blue
2. Medium Blue
3. Ice Blue
4. Lavender
5. Purple
6. Dark Avocado
7. Gold
8. Light Olive Green

2
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7
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8
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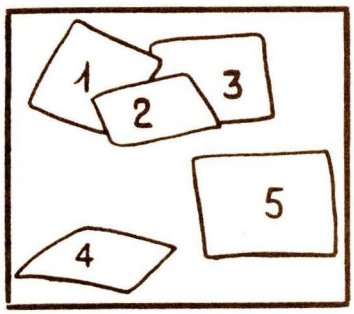


Placement Chart for Bargello Pillows

Pillows are numbered as shown on Placement Diagram.

BARGELLO PILLOW CHARTS, *Shown on pages 30-31*

Continued from page 31

PILLOW NO. 1

SIZE: Approximately 20″ x 20″.

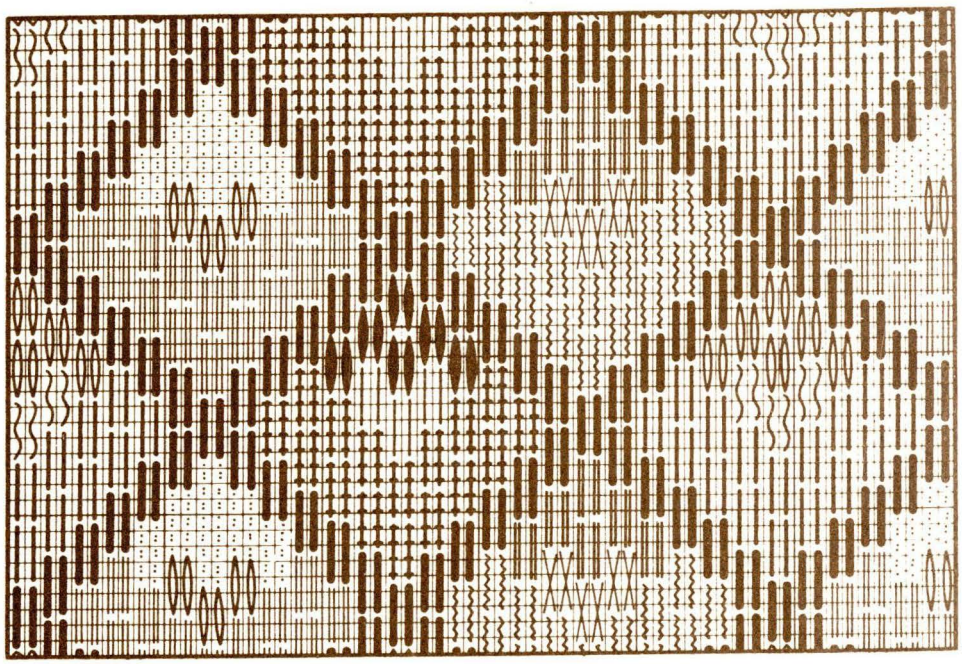
MATERIALS: Rug yarn: plum, pale lavendar, pale blue, pink, light yellow, bright yellow, medium rust, dark rust, gold, tangerine, lime green, white. 5-mesh-to-the-inch rug canvas, piece 24″ x 24″. Large-eye tapestry needle. Masking tape. Fabric for pillow back, 22″ x 22″. Pillow form or stuffing.

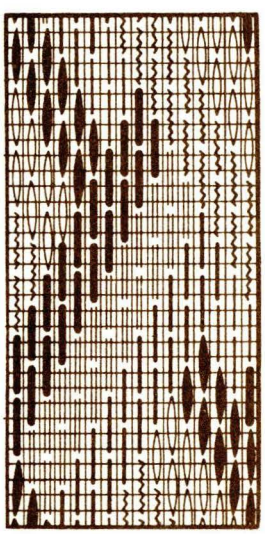
DIRECTIONS: Bind edges of canvas with masking tape to prevent raveling. Keeping 2″ border, mark in pencil a 20″ x 20″ work area on the canvas. Work needlepoint following chart and color, starting at top left or right (you can work in either direction, as you prefer). The easiest way to work this design is to work the plum diagonals, then fill in the resulting diamonds with the colors shown on the chart.

FINISHING: Dampen needlepoint thoroughly and evenly, lay it face down on a board and very carefully tack the unworked canvas to the board, stretching the canvas to the exact planned finished size. Allow to dry completely. Trim canvas to 1″ larger than worked area. Machine stitch around canvas to prevent fraying. Right sides together, stitch pillow front to pillow back using a zipper foot to get as close as possible to needlepoint; leave an opening for stuffing. Turn right side out. Insert pillow form or stuffing. Slipstitch opening closed by hand.

COLOR KEY FOR PILLOW NO. 1

- Plum
- Pale Lavendar
- Pale Blue
- Pink
- Bright Yellow
- Medium Rust
- Gold
- Tangerine
- Light Yellow
- Dark Rust
- Lime Green
- White





COLOR KEY FOR PILLOW NO. 2

- Dark Green
- Medium Green
- Light Green
- Dark Burgundy
- Medium Red
- Pink
- White

PILLOW NO. 2

SIZE: Approximately 14″ x 18″.

MATERIALS: Rug yarn: dark green, medium green, light green, burgundy, medium red, pink, white. 5-mesh-to-the-inch rug canvas, piece 18″ x 22″. Large-eye tapestry needle. Masking tape. Fabric for pillow back, 16″ x 20″. Pillow form or stuffing.

DIRECTIONS: Bind edges of canvas with masking tape to prevent raveling. Keeping a 2″ border, mark in pencil a 14″ x 18″ work area on the canvas. Work needlepoint following chart and color key, starting at the top left (or right if you prefer). Repeat chart until entire work area is covered.

FINISHING: See Finishing, Pillow No. 1.

PILLOW NO. 3

SIZE: Approximately 28″ x 28″.

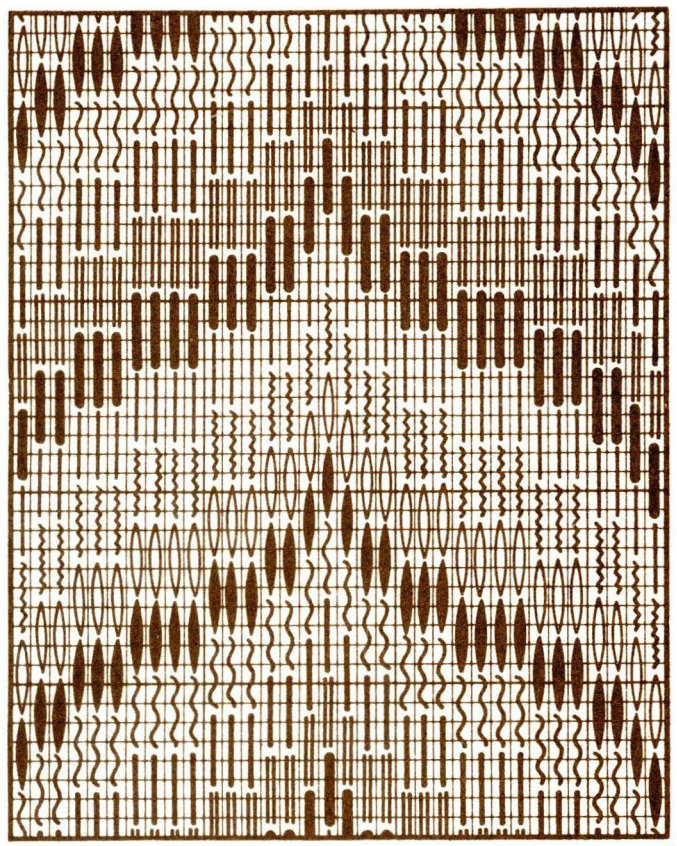
MATERIALS: Rug yarn: navy, deep blue, medium blue, pale blue, dark red, red, orange, yellow. 5-mesh-to-the-inch rug canvas, piece 32″ x 32″. Large-eye tapestry needle. Masking tape. Fabric for pillow back, 30″ x 30″. Pillow form or stuffing.

DIRECTIONS: Bind edges of canvas with masking tape to prevent raveling. Keeping a 2″ border all around, mark in pencil a 28″ x 28″ work area on the canvas. Work needlepoint following chart and color key. Start 14 mesh below the top of the marked work area and work chart from A to B across canvas. Repeat color sequence 3 times to reach bottom edge of work area. Fill in corners in established color sequence.

FINISHING: See Finishing, Pillow No. 1.

COLOR KEY FOR PILLOW NO. 3

- Yellow
- Orange
- Red
- Dark Red
- Pale Blue
- Medium Blue
- Deep Blue
- Navy



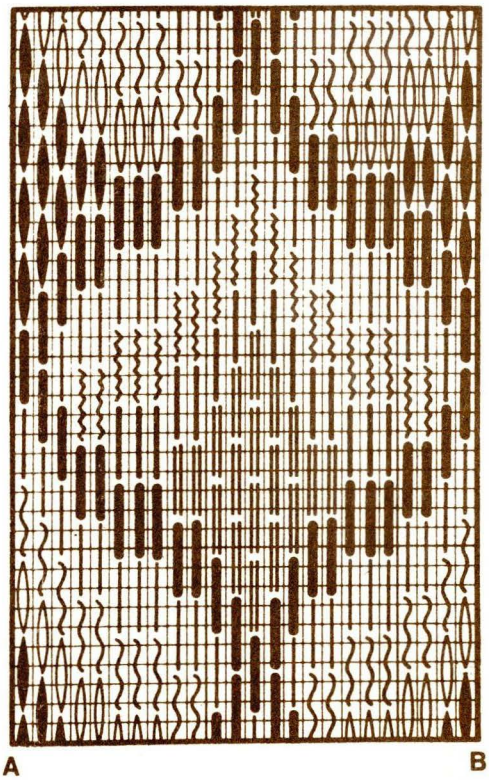
PILLOW NO. 4

SIZE: Approximately 16″ x 20″.

MATERIALS: Rug yarn: dark brown, medium brown, beige, orange, white, green, dark gold, light gold. 5-mesh-to-the-inch rug canvas, piece 20″ x 24″. Large-eye tapestry needle. Masking tape. Fabric for pillow back, 18″ x 22″. Pillow form or stuffing.

DIRECTIONS: Bind edges of canvas with masking tape to prevent raveling. Keeping a 2″ border all around, mark in pencil a 16″ x 20″ work area on the canvas. Work needlepoint following chart and color key. Repeat chart from A to B across canvas until entire width is covered. Continue as established to bottom of work area.

FINISHING: See Finishing, Pillow No. 1.

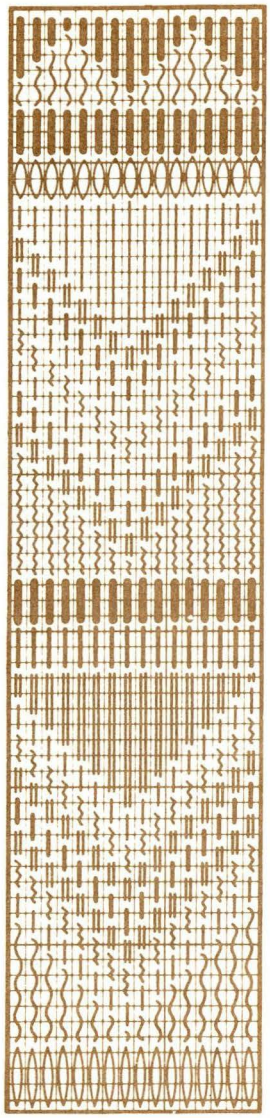


COLOR KEY FOR PILLOW NO. 4

- Dark Brown
- Medium Brown
- Beige
- Orange
- White
- Green
- Dark Gold
- Light Gold

Continued on next page

Continued from page 71

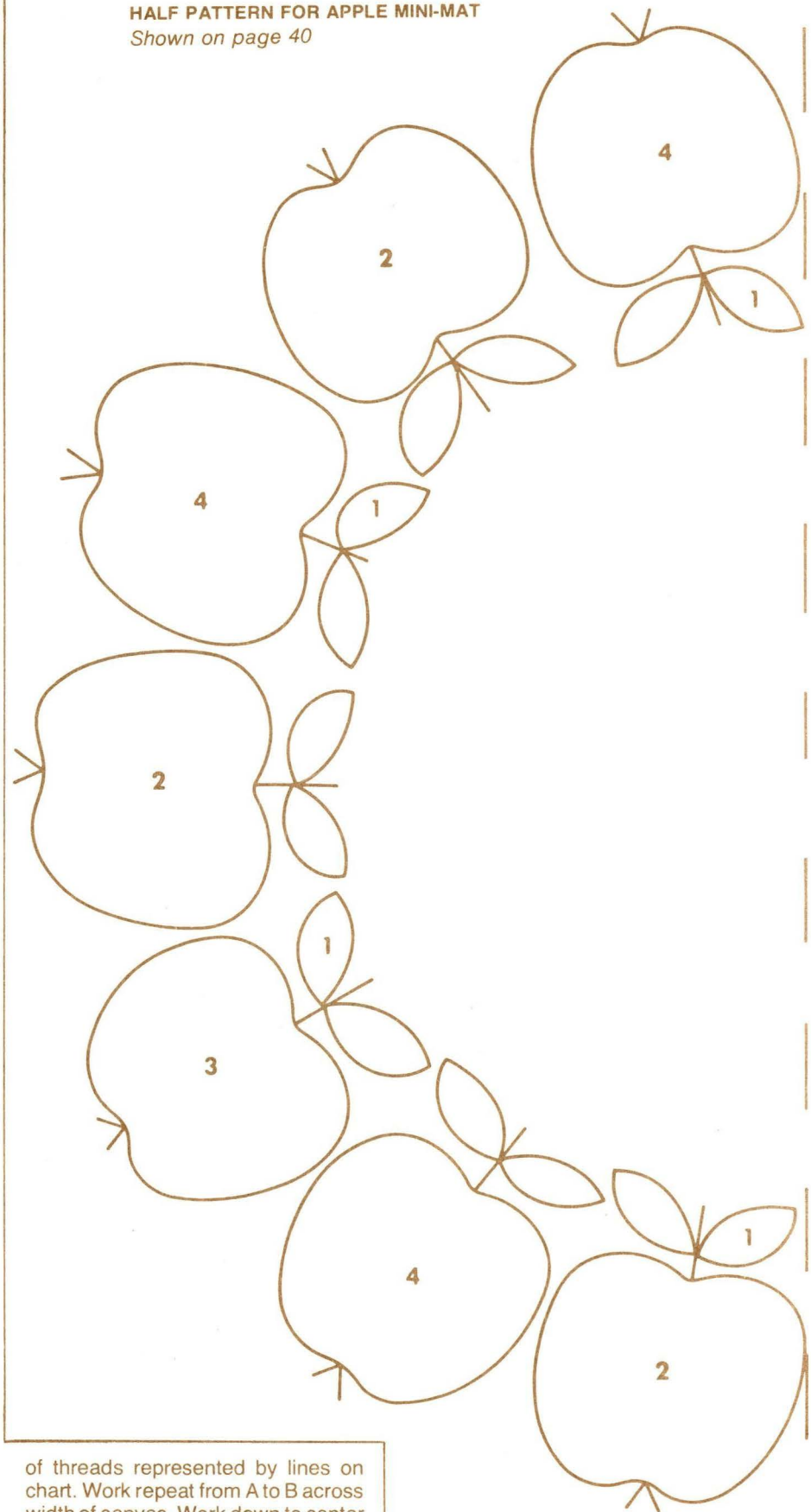


COLOR KEY FOR PILLOW NO. 5

- Black
- Pink
- Red
- Violet
- Orange
- Yellow
- White

HALF PATTERN FOR APPLE MINI-MAT

Shown on page 40



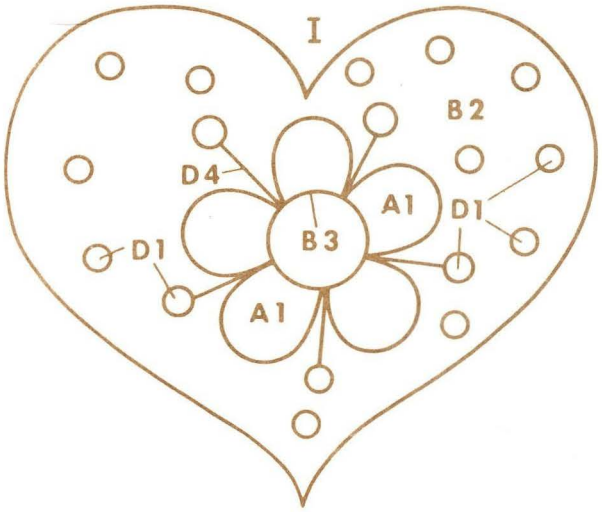
PILLOW NO. 5

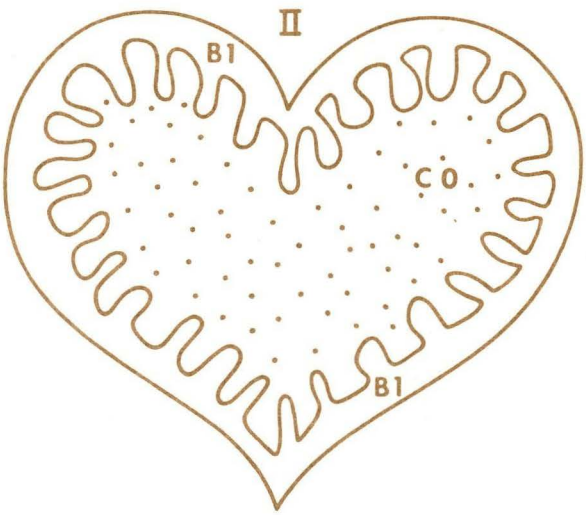
SIZE: Approximately 18″ x 20″.

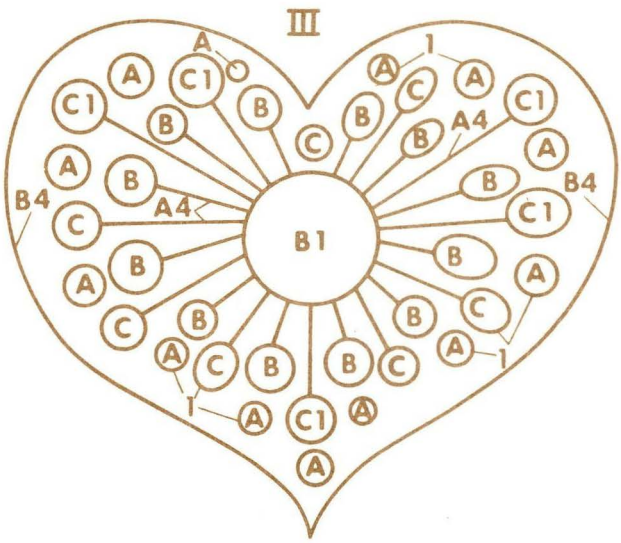
MATERIALS: Rug yarn: black, pink, red, violet, orange, yellow, white. 5-mesh-to-the-inch rug canvas, piece 22″ x 24″. Large-eye tapestry needle. Masking tape. Fabric for pillow back, 20″ x 22″. Pillow form or stuffing.

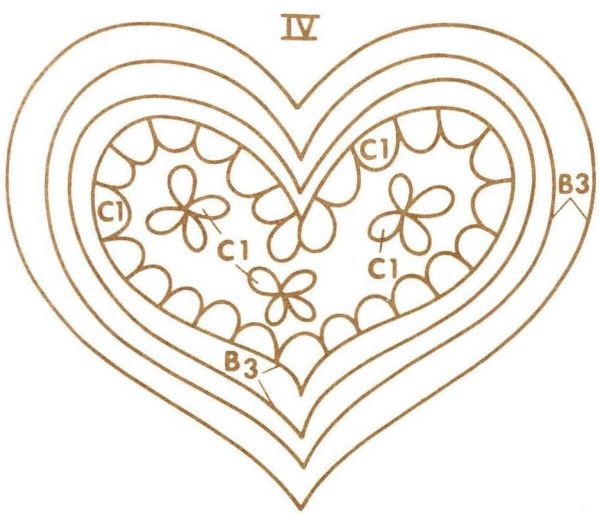
DIRECTIONS: Bind edges of canvas with masking tape to prevent raveling. Keeping a 2″ border all around, mark in pencil an 18″ x 20″ work area on the canvas. Work needlepoint following chart and color key, working each stitch the number of threads represented by lines on chart. Work repeat from A to B across width of canvas. Work down to center line. When center line is complete, turn chart upside down and repeat design (do not repeat center line). Bottom half is mirror image of top.

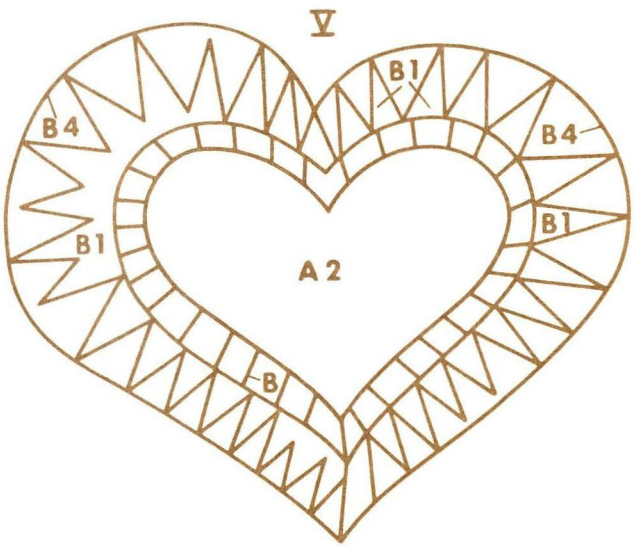
FINISHING: See Finishing, Pillow No. 1.

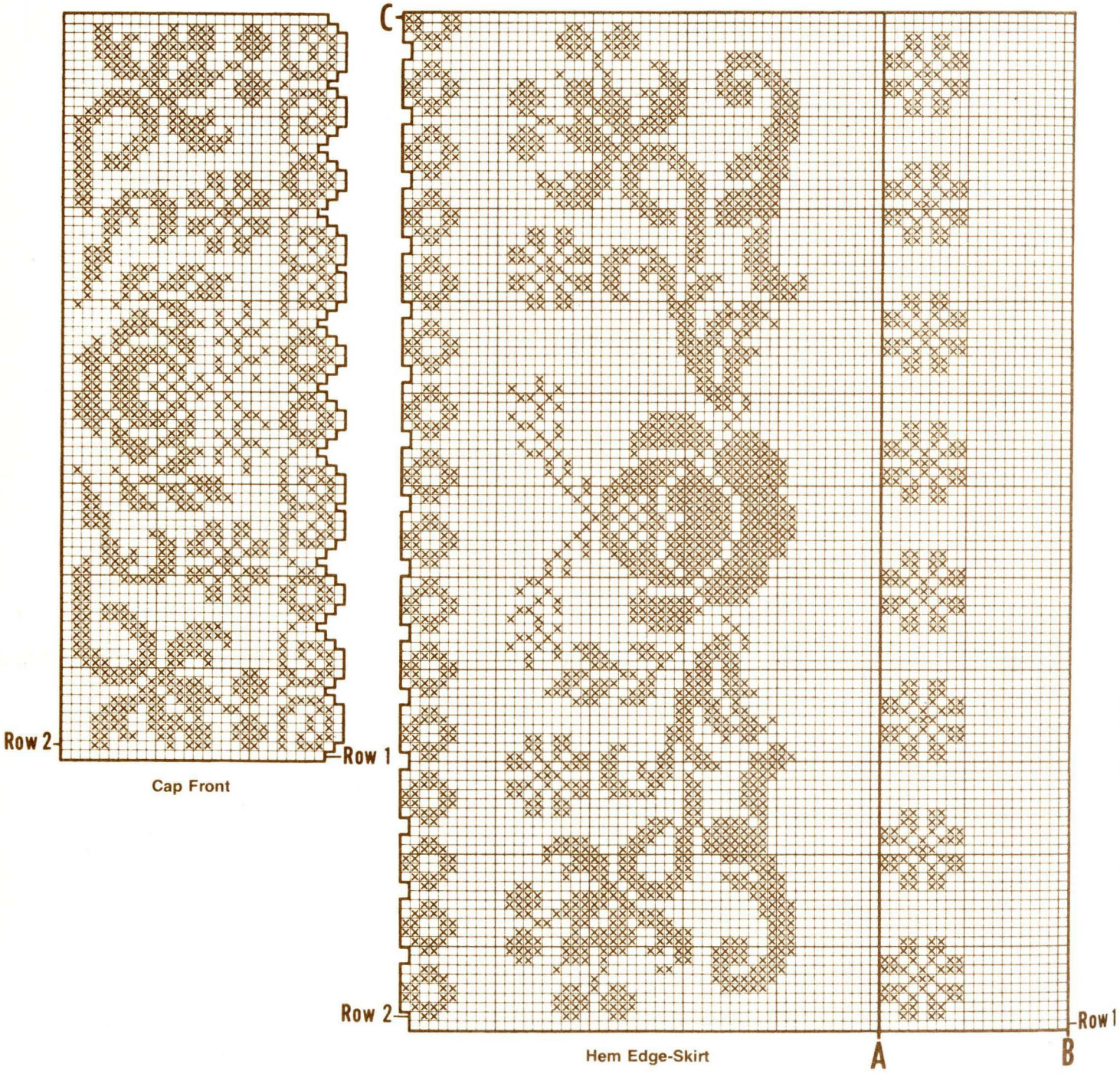

I
B2
D4
A1
D1
B3
D1
A1


II
B1
C0
B1


III
B1
A4
B4


IV
C1
B3
B3


V
B1
B4
B4
B1
B1
A2
B



Cap Front

Hem Edge-Skirt

Continued from page 37

Shape Armhole: Ch 15, and attach in turning ch at armhole edge. Pick up thread at opposite end and work across row, working 5 spaces across the 15 ch sts. Work even for 3 more rows, end off. For the left side, join thread at the other end of the center neck sts, ch 5, dc in next dc, and continue to work left side of neck and back to correspond to right reversing shaping. At the end of the 48th row (arm edge), ch 18 for armhole, turn. Dc in 8th ch from hook, sk 2 ch, dc in next ch, continue across in filet. Complete left side to correspond to right.

SLEEVES: Ch 152; dc in 8th ch from hook, and continue with Row 1 of filet for 49 spaces. Now follow chart for spaces and block pattern and shaping of the sleeve cap.

SKIRT: The skirt is worked in one piece from waistline to hem starting and ending at the center back edges. Ch 395; starting at the waist, dc in 8th ch from hook and continue in filet ground for 130 spaces. On Row 2, starting at the hem edge, follow the chart for pattern blocks and scalloped edge. The star motif (20 spaces and blocks) A-B is repeated 3 times more across the row (see photo). Continue to follow the chart until the center row of skirt, C, is worked; now work 2nd half of skirt to correspond to first, reversing the design on the chart.

FINISHING: With right side of bodice facing, join thread to the bottom of the left center back edge. Along the back opening work 3 sc in each space up to the last before the neck; work 5 dc in last space to turn corner. Around neck edge work (2 sc, ch 3, sl st in first ch [picot]) in each space; work 5 sc to turn corner in last space, then 3 sc in each space along right back edge, end off.

Overcast the sides of front and back together. Join thread to an armhole at a side seam. With right side of work facing, ch 5 (counts as dc, ch 2), dc in next dc, 2 dc in next ch-2 space, dc in next dc, ch 2; repeat from * around armhole for alternate spaces and blocks ending with sl st in 3rd of starting ch. **Next Row:** *3 sc in next sp, picot 1 sc in each of next 3 dc picot; repeat from * around armhole ending with sl st in first sc, end off. Work other armhole in the same way. With right side of work facing, join thread to end dc at the wrist edge of each sleeve. Work (3 sc, picot) in each space across. Overcast the sleeve seams together; set sleeves into armholes under the picot edges; with back stitch, top stitch sleeves in place.

With right side of skirt facing, starting at the waistline, work 3 sc in each space along the back opening until the last space is reached. In the last space work 5 sc to turn corner of hem, then continue across hem edge in the same way, working 3 sc in each space, 5 sc in each corner space of the scallops; work other back opening edge as for the first, end off. Gather in the top of the skirt to fit the waist edge of the bodice, setting it under the picot edge. With back stitch, top stitch the skirt to the bodice.

Lace ribbon around the neck, leaving ends long enough to tie in a bow at the back. Repeat around each wrist of the sleeves, tieing in the center of the sleeve. Sew 2 ends of ribbon to the waistline at the back to close the robe with a bow.

BONNET: For the back, ch 98; starting at bottom dc in 8th ch from hook and following chart continue in filet blocks and spaces for 31 spaces in all. Continue to follow the chart for pattern and shaping.

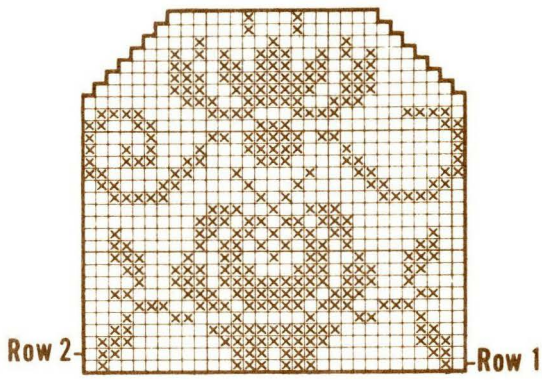
For the front strip of the cap ch 89, dc in 8th ch from hook and continue in filet over 22 spaces following the chart for pattern blocks and scalloped face edge.

FINISHING: Sew front strip of cap to the back around its sides and top. Work 3 sc in each space around edges of the bonnet, as for the robe, with 5 sc in the corner spaces of scallops. Lace ribbon around the neck edge to tie in under the chin.

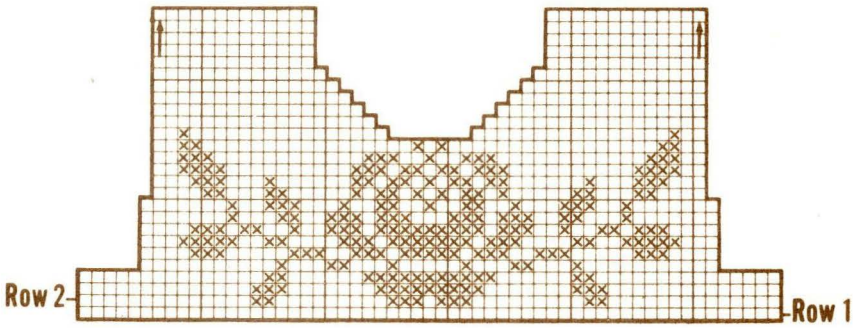
KEY TO FILET CROCHET CHARTS

□ = Space

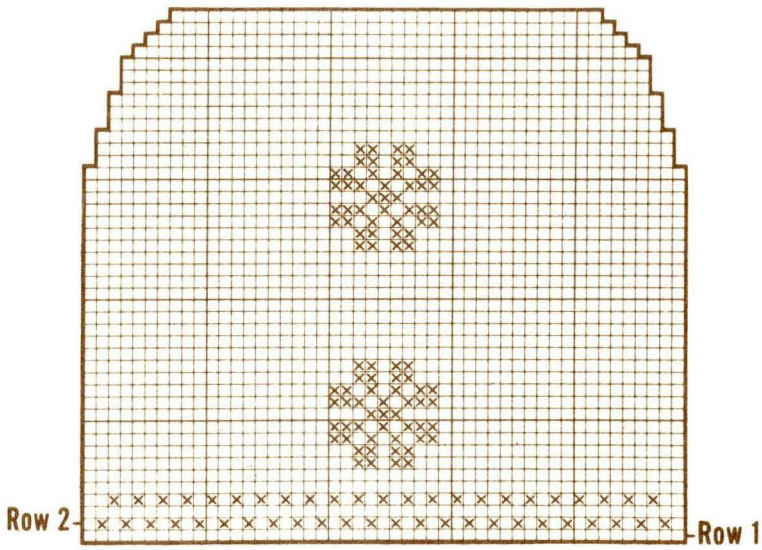
⊠ = Block



Cap Back



Bodice



Sleeve

Continued from page 50

SUMMER

SIZE: Approximately 20½″ x 24″.

MATERIALS: Cotton fabrics: White for background, 19″ x 23″, ⅓ yard muted stripes for borders. J. & P. Coats Dual Duty Plus Sewing Thread in matching colors. 4 packages of seam binding in 2 contrasting shades of green and 2 contrasting shades of blue. Rickrack: white baby size, yellow, orange, violet, blue medium size, red large size. 1 package dark green dye. Clothespins.

BACKGROUND: Dye, using green dye, as directed on Spring Background, simmering bunches about 8 minutes until dark green.

STEMS AND LEAVES: Using Summer Diagram as a guide, draw lightly with a pencil the placement of the leaves and stems. One at a time, pin and sew stems to background, varying the color of the green seam bindings and crossing the stems. Form leaves by making loops of seam binding. Sew onto stems.

FLOWERS: (Counterclockwise) Blue, upper left: Cut 5 pieces of blue bias tape, graduating from 1″ to 2″. Place one under the other, largest at the top and stitch in place. Over the edges, place same-size pieces of blue rickrack and zigzag stitch in place.

Orange and Red: Cut 1 piece of orange rickrack 20″ long, and 1 red 20″ long. With each, run a basting stitch along center of rickrack. Slide rickrack along thread so that it bunches. Form circle with orange and sew in place, then encircle lower half with red and sew in place.

White and Yellow: Cut 8 pieces of white baby rickrack 4″ long. Make a little bundle, tie in center. Fold in half and fan out rickrack. Sew in place on background. Cut a 1″ piece of yellow rickrack and sew at base of flower.

Red, Orange and Yellow: Cut yellow rickrack 4″ long, orange 5″ long, red 6″ long. Form each piece into a loop, stitching ends together. Place yellow loop inside orange, and red around outside. Sew in place on background.

Violet: Cut 6 pieces of rickrack 2″ long. Form flower by crossing at center. Sew in place.

Yellow: Same as Violet.

White (lower right): Cut 9 pieces of white baby rickrack, 2″ long. Crisscross and tack to background in center. Fold a small piece of yellow rickrack so that ends are hidden and tack to center of flower.

Blue: Cut 2 pieces of one shade of blue binding 4″ long, then cut 2 pieces of second shade of blue binding 4″ long. Holding 1 piece of each shade together, fold in half. Repeat with 2 more pieces. Cross the 2 folded groups, and tack to background at cross. Fold a small piece of violet rickrack so that ends are hidden and tack to center of flower. Make 2 more blue flowers.

White (upper right): Wind white baby rickrack around hand 4 times, cut, and tie in center with yellow thread. Repeat 3 times more. Place one under the other on background to form flower. Sew in place.

Small Flowers: Cut 1″ or 1¼″ pieces of rickrack. Crisscross pieces of the same color and sew at random to lower area of collage. Cut ½″ pieces of various colors of rickrack and scatter them throughout the lower area.

BORDERS: See Borders for Winter.

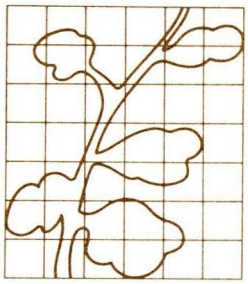
FALL

SIZE: Approximately 22″ x 22″.

MATERIALS: Cotton fabrics: white, 21″ x 21″; ⅛ yard dark color paisley or other print, small piece of medium brown, small piece of green, small piece of gold (can be felt), small piece of yellow. Rickrack: dark brown, orange large size; yellow, red baby size. J. & P. Coats Dual Duty Plus Sewing Thread in matching colors. 1 package dye in following colors: gold (yellow), green, rust (sienna or dark orange). ⅓ yard muted stripes for borders.

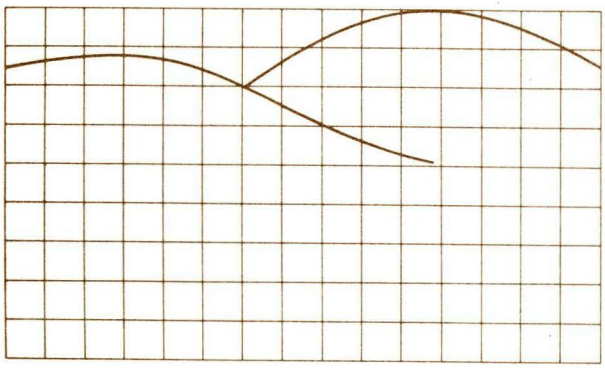
BACKGROUND: Prepare dye bath according to directions on package, using enough dye to turn 1 gallon of water gold. Submerge white

PATTERNS FOR FOUR-SEASONS, *Shown on page 51*

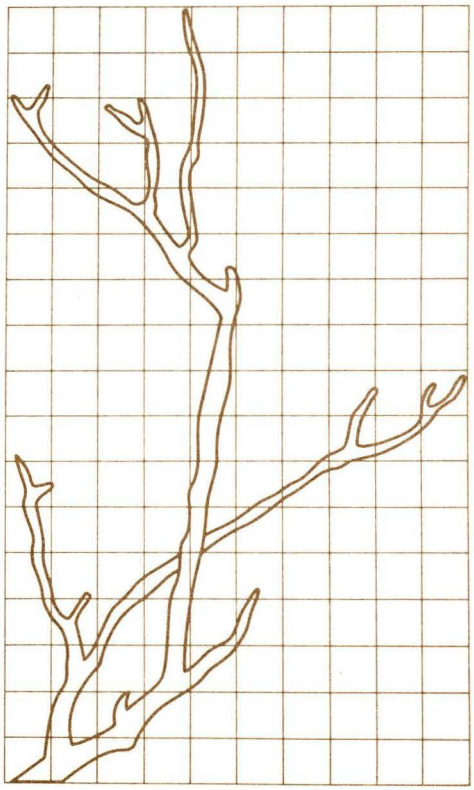


Leaves and Stems

Each Square = 1″



Snowy Hills



Spring Tree

fabric until it is gold. Rinse until water runs clear.

Bunch fabric at random and hold bunches together with clothespins. To prepare green dye bath, add only enough dye to 1 gallon of water to turn it a medium green. Dip bunches into dye and simmer fabric for about 5 minutes. Rinse.

Unfold and bunch again, hold with clothespins. Prepare rust dye of about 1 tablespoon to 1 gallon of water. Dip bunches into dye and simmer for 3 minutes. Rinse. Dry, iron.

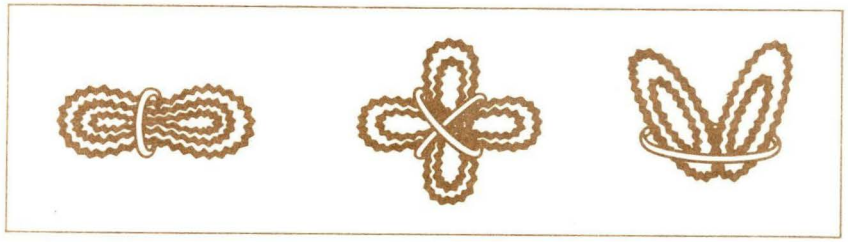
LEAVES: Add more rust to dye bath, bunch up the small piece of yellow cotton, secure with clothespin and simmer for 8 minutes. Dry and iron.

All the leaf patterns are 3" long. Vary them when transferring to fabric by making outline a little larger. Cut out a variety of these shapes from paisley or print, the medium brown, green, gold, and yellow-dyed-rust fabrics.

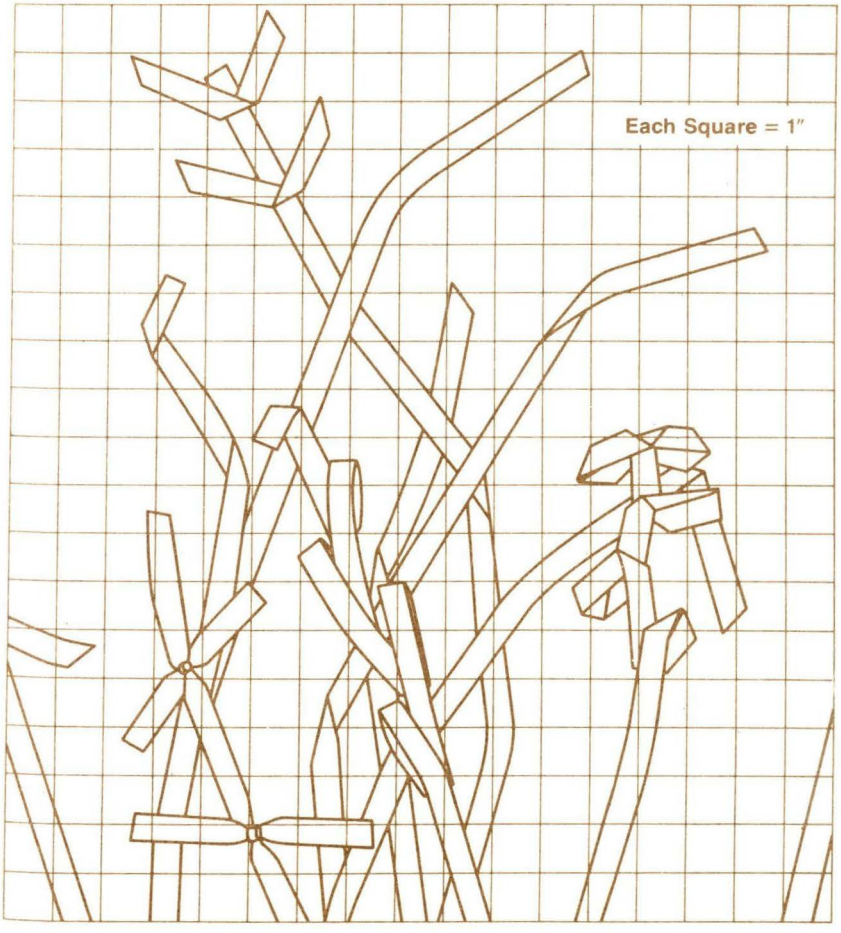
Scatter leaves around on background to give the effect of falling leaves, leaving a space about 5" x 7" open at the top for the formation of rickrack birds. Appliqué the leaves in place with matching or contrasting thread. Make veins in leaves with contrasting threads or with rickrack. Cover the edges of some leaves with rickrack.

BIRDS: Cut brown rickrack into 11 pieces, 1" long. Arrange in flying formation as shown in photograph. Sew in place.

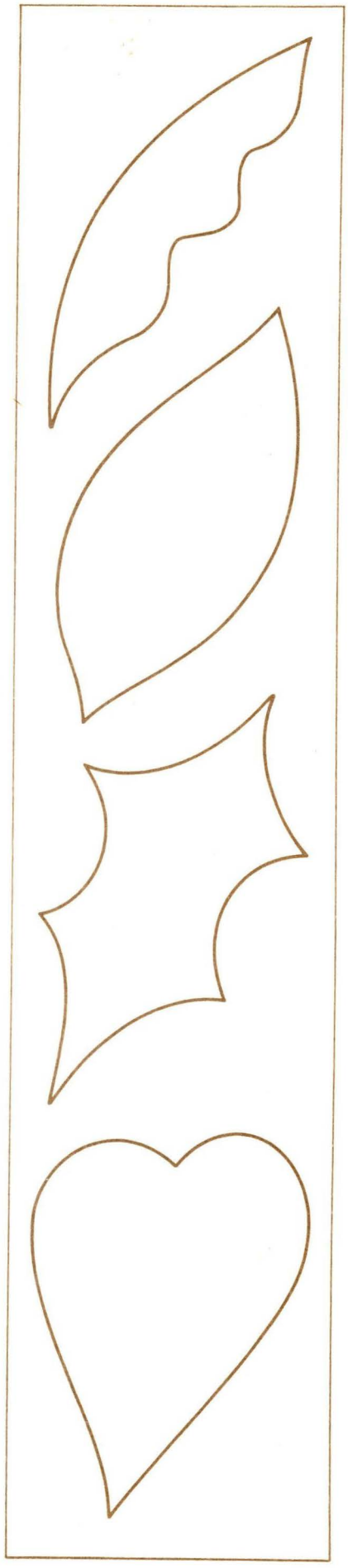
BORDERS: See Borders for Winter.



Spring Blossom Ties



Summer Diagram



Fall Leaves

ACTUAL-SIZE CHART FOR BLUE IRIS EMBROIDERY, *Shown on page 42*

1
2
1
2
2
1
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13
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6
2
11
14
14
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2
13
1 & 12
1&12
11
1
8
2
8
4
1 & 12
1&12
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2
1
2
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13
2
13
2
11
2
1
1
1 & 12
16
4
4
2
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5
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5
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7
3
1
16
6
4
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6
15
7
14
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8
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12
12
13
15
11
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11
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13
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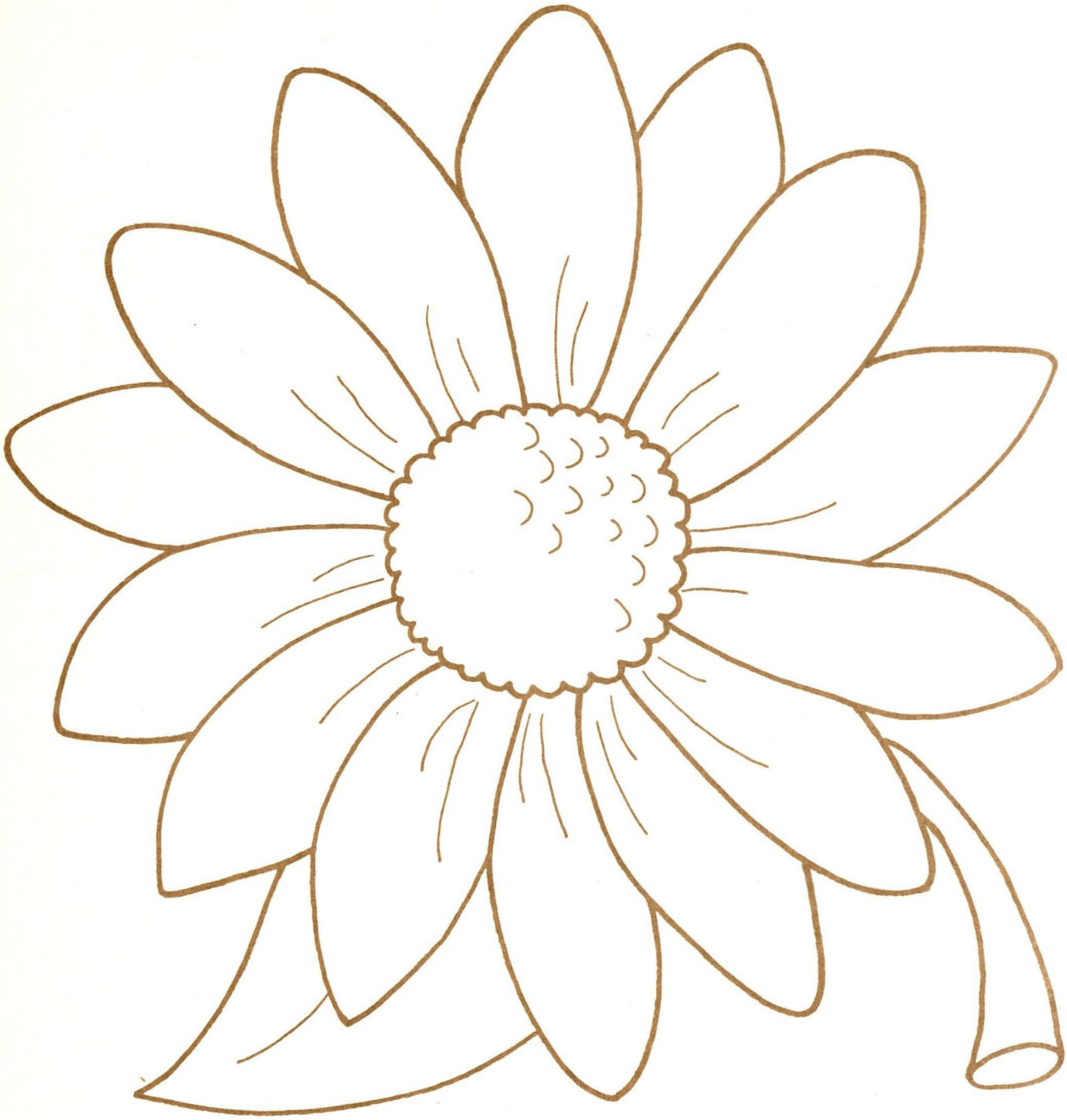
ACTUAL-SIZE SUNFLOWER PATTERN,
Shown on page 46



Continued from page 49

The little flying thing at the top left could be from your imagination, or something from a picture. Body and head are of brown Bulky yarn, while accent and wings are black Persian.

The eyes are hand stitched with gold metallic thread.

TO MOUNT A PICTURE: Cut a stiff cardboard or lightweight paneling to fit your frame. Center the picture over this backing and mark the corners on the wrong side of the fabric.

With spray adhesive (the kind made for fabric, paper, wood), spray one side of the backing until thoroughly covered. Pick up the backing, turn glue side down, line it up with the marked corners of the picture, and lay in place. Quickly turn it over, and work with the fingers to smooth the fabric and make sure that it adheres securely to the backing.

With scissors, trim excess fabric around the backing, and slip the picture into the frame. Secure with small brads or nails.

ACTUAL-SIZE PATTERN FOR SNOWBELL PILLOW, *Shown on page 39*

Continued from page 64
ring. **Round 2:** (Work 1 sc in next sc, ch 4, work 1 sc in 2nd ch from hook and in each of the next 2 ch) 8 times—8 leaves; join with a sl st to next sc. Fasten off. Sew each set of leaves to the top of a strawberry, using colour-coordinated sewing thread.

WATERMELON: Side of Slice: Make 2 with red. Ch 51, turn. Work 1 sc in 2nd ch from hook and in each ch across, ch 1, turn. Work even in sc for 3 rows more—50 sc. Dec 1 sc each edge every other row 6 times, then every row 8 times—22 sc. Fasten off. Hold the two sides together and join them along the wide starting-chain edge with a row of single crochet.

Inner Rind: Open out watermelon slice to form a flat disk. Attach red at either end of the center seam and work 1 round of sc around the entire disk—about 170 sc. Fasten off red and attach white. Work 1 round white, increasing one sc every 5 sc around—about 204 sc. Work 3 rounds even with white. Fasten off white, attach light green. Work 2 rounds light green, inc'ing if needed to keep work flat. Fasten off light green, attach dark green. Work 1 round dark green. Fasten off dark green. Sew on black buttons to simulate seeds.

Outer Rind: With dark green, ch 3, turn. Work 2 sc in 2nd ch from hook, 1 sc in next ch, ch 1, turn—3 sc. Work in sc, inc 1 sc each edge every 8th row 4 times—11 sc. Work 28 rows even. **Note:** After first 14 even rows are completed, check rind against completed watermelon slice, to see that it reaches the center, and add or subtract rows at this point as needed, so that it will be symmetrical. **Next Row:** Dec 1 sc each edge—9 sc. Dec 1 sc each edge every 8th row 3 times more —3 sc. Work 7 rows even. Fasten off but do not break thread.

Joining: Hold outer rind in place and join to inner rind with one row sc. When ¾ completed, begin inserting stuffing.

VEGETABLES

CARROT: About 6¼" long. Make 2 with dark orange. Ch 4, join with sl st to form a ring. **Round 1:** Work 6 sc in ring. **Round 2:** Work 2 sc in each sc around—12 sc. **Round 3:** (Work 1 sc in next sc, 2 sc in next sc) 6 times—18 sc. **Round 4:** (Work 1 sc in each of next 2 sc, 2 sc in next sc) 6 times—24 sc. **Round 5:** (Work 1 sc in each of next 3 sc, 2 sc in next sc) 6 times—30 sc. **Round 6:** (Work 1 sc in each of next 4 sc, 2 sc in next sc) 6 times—36 sc. **Rounds 7 through 24:** Work even in sc. **Round 25:** (Work 1 sc in each of next 10 sc, dec 1 sc over next 2 sc) 3 times—33 sc. **Round 26:** (Work one sc in each of next 9 sc, dec 1 sc over next 2 sc) 3 times—30 sc. **Round 27:** Work even in sc. **Round 28:** (Work 1 sc in each of the next 8 sc, dec 1 sc over next 2 sc) 3 times—27 sc. At this point begin inserting stuffing. **Round 29:** (Work 1 sc in each of the next 7 sc, dec 1 sc over the next 2 sc) 3 times—24 sc. **Round 30:** Work even in sc. **Round 31:** (Work 1 sc in each of the next 6 sc, dec 1 sc over next 2 sc) 3 times—21 sc. **Round 32:** (Work 1 sc in each of the next 5 sc, dec 1 sc over the next 2 sc) 3 times—18 sc. **Round 33:** Work even in sc. **Round 34:** (Work 1 sc in each of the next 4 sc, dec 1 sc over the next 2 sc) 3 times—15 sc. **Round 35:** (Work 1 sc in each of the next 3 sc, dec 1 sc over the next 2 sc) 3 times—12 sc. **Round 36:** Work even in sc. **Round 37:** (Work 1 sc in each of the next 2 sc, dec 1 sc over the next 2 sc) 3 times—9 sc. **Round 38:** (Work 1 sc in next sc, dec 1 sc over next 2 sc) 3 times—6 sc. **Round 39:** (Dec 1 sc over the next 2 sc) 3 times—3 sc. Fasten off.

EGGPLANT: About 4½" tall. Make 2 with purple. Ch 5, join with a sl st to form a ring. **Round 1:** Work 8 sc in ring. **Round 2:** Work 2 sc in each sc around—16 sc. **Round 3:** (Work 1 sc in next sc, 2 sc in next sc) 8 times—24 sc. **Round 4:** (Work 1 sc in each of next 2 sc, 2 sc in next sc) 8 times—32 sc. **Round 5:** (Work 1 sc in each of next 3 sc, 2 sc in next sc) 8 times—40 sc. **Round 6:** (Work 1 sc in each of next 4 sc, 2 sc in next sc) 8 times—48 sc. **Round 7:** (Work 1 sc in each of next 5 sc, 2 sc in next sc) 8 times—56 sc. **Rounds 8 through 11:** Work even in sc. **Round 12:** (Work 1 sc in each of next 13 sc, 2 sc in next sc) 4 times—60 sc. **Rounds 13 and 14:** Work even in sc. **Round 15:** (Work 1 sc in each of next 8 sc, dec 1 sc over next 2 sc) 6 times—54 sc. **Round 16:** Work even in sc. **Round 17:** (Work 1 sc in each of the next 7 sc, dec 1 sc over next 2 sc) 6 times—48 sc. **Round 18:** Work even in sc. **Round 19:** (Work 1 sc in each of next 6 sc, dec 1 sc over next 2 sc) 6 times—42 sc. **Round 20:** Work even in sc. **Round 21:** (Work 1 sc in each of next 5 sc, dec 1 sc over next 2 sc) 6 times—36 sc. **Round 22:** Work even in sc. **Round 23:** (Work 1 sc in each of next 4 sc, dec 1 sc over next 2 sc) 6 times—30 sc. Insert stuffing at this point and change to white. **Round 24:** Work even in sc. **Round 25:** (Work 1 sc in each of next 3 sc, dec 1 sc over next 2 sc) 6 times—24 sc. **Round 26:** Work even in sc. **Round 27:** (Work 1 sc in each of next 2 sc, dec 1 sc over next 2 sc) 6 times—18 sc. **Round 28:** Work even in sc. **Round 29:** (Dec 1 sc over next 2 sc) 9 times—9 sc. Fasten off.

Leaves: Make 2 sets of leaves with dark green. * Ch 9; turn. **Row 1:** Work 1 sc in 2nd ch from hook and in each ch across; ch 1, turn. **Row 2:** Work 1 sc in each of first 7 sc; ch 1, turn. **Row 3:** Dec 1 sc over next 2 sc, work 1 sc in each of next 5 sc *; repeat from * to * 3 times more; ch 5; turn, work 1 sc in 2nd ch from hook and in each ch across; ch 1, turn; work 1 sc in each of first 3 sc; ch 1, turn; dec 1 sc over next 2 sc, work 1 sc in last sc; join with sl st to base of first leaf. Work 1 row of sc around entire set of leaves, working (1 sc, ch 1, 1 sc) at tip of each leaf. Fasten off. Sew a set of leaves to top of each eggplant, using colour-coordinated thread.

PEPPER: Make 1 with yellow and 1 with dark green. Ch 4, join with a sl st to form a ring. **Round 1:** Work 6 sc in ring. **Round 2:** Work 2 sc in each sc around—12 sc. **Round 3:** (Work 1 sc in next sc, 2 sc in next sc) 6 times—18 sc. **Round 4:** (Work 1 sc in each of next 2 sc, 2 sc in next sc) 6 times—24 sc. **Round 5:** (Work 1 sc in each of next 3 sc, 2 sc in next sc) 6 times—30 sc. **Round 6:** (Work 1 sc in each of next 4 sc, 2 sc in next sc) 6 times—36 sc. **Round 7:** (Work 1 sc in each of next 5 sc, 2 sc in next sc) 6 times—42 sc. **Round 8:** (Work 1 sc in each of next 6 sc, 2 sc in next sc) 6 times —48 sc. **Round 9:** (Work 1 sc in each of next 7 sc, 2 sc in next sc) 6 times—54 sc. **Round 10:** (Work 1 sc in each of next 8 sc, 2 sc in next sc) 6 times—60 sc. **Round 11:** (Work 1 sc in each of next 9 sc, 2 sc in next sc) 6 times—66 sc. **Round 12:** (Work 1 sc in each of next 10 sc, 2 sc in next sc) 6 times—72 sc. **Round 13:** (Work 1 sc in each of next 11 sc, 2 sc in next sc) 6 times —78 sc. **Round 14:** (Work 1 sc in each of next 12 sc, 2 sc in next sc) 6 times—84 sc. **Rounds 15 through 44:** Work even in sc. **Round 45:** (Work 1 sc in each of next 5 sc, dec 1 sc over next 2 sc) 12 times—72 sc. **Round 46:** (Work 1 sc in each of next 10 sc, dec 1 sc over next 2 sc) 6 times—66 sc. **Round 47:** (Work 1 sc in each of next 9 sc, dec 1 sc over next 2 sc) 6 times—60 sc. **Round 48:** (Work 1 sc in each of next 8 sc, dec 1 sc over next 2 sc) 6 times—54 sc. **Round 49:** (Work 1 sc in each of next 7 sc, dec 1 sc over next 2 sc) 6 times—48 sc. **Round 50:** (Work 1 sc in each of next 6 sc, dec 1 sc over next 2 sc) 6 times —42 sc. **Round 51:** (Work 1 sc in each of next 5 sc, dec 1 sc over next 2 sc) 6 times—36 sc. **Round 52:**

(Work 1 sc in each of next 4 sc, dec 1 sc over next 2 sc) 6 times—30 sc. **Round 53:** (Work 1 sc in each of next 3 sc, dec 1 sc over next 2 sc) 6 times—24 sc. Insert stuffing loosely at this point. **Round 54:** (Dec 1 sc in each of next 2 sc) 12 times—12 sc. Fasten off. Using an upholsterer's needle, sew creases into each side of the pepper, complete stuffing to give it proper shape.

Stem Base: Make 2 with dark green. Ch 6, join with a sl st to form a ring. **Round 1:** Work 12 sc in ring. **Round 2:** (Work 1 sc in next sc, 2 sc in next sc) 6 times—18 sc. **Round 3:** (Work 1 sc in each of next 2 sc, 2 sc in next sc) 6 times—24 sc. **Round 4:** (Work 1 sc in each of next 3 sc, 2 sc in next sc) 6 times—30 sc. **Round 5:** (Work 1 sc in each of next 4 sc, 2 sc in next sc) 6 times—36 sc; join to next sc with a sl st and fasten off. Sew to top of pepper with colour-coordinated thread.

RADISH: Make 5 with red and white. Ch 5, join with a sl st to form a ring. **Round 1:** Work 8 sc in ring. **Round 2:** (Work 1 sc in next sc, 2 sc in next sc) 4 times—12 sc. **Round 3:** (Work 1 sc in each of next 2 sc, 2 sc in next sc) 4 times—16 sc. **Round 4:** (Work 1 sc in each of next 3 sc, 2 sc in next sc) 4 times—20 sc. **Round 5:** Work even in sc. **Round 6:** (Work 1 sc in each of next 3 sc, 2 sc in next sc) 5 times—25 sc. **Rounds 7 and 8:** Work even in sc. Change to white. **Round 9:** Work even in sc. **Round 10:** (Work 1 sc in each of next 3 sc, dec 1 sc over next 2 sc) 5 times—20 sc. **Round 11:** (Work 1 sc in each of next 3 sc, dec 1 sc over next 2 sc) 4 times—16 sc. Insert stuffing at this point. **Round 12:** (Work 1 sc in each of next 2 sc, dec 1 sc over next 2 sc) 4 times—12 sc. **Round 13:** (Work 1 sc in next sc, dec 1 sc over next 2 sc) 4 times—8 sc. Fasten off.

TOMATO: About 4" diameter. Make 2 with red. Ch 5, join with sl st to form a ring. **Round 1:** Work 8 sc in ring. **Round 2:** Work 2 sc in each sc around—16 sc. **Round 3:** (Work 1 sc in next sc, 2 sc in next sc) 8 times—24 sc. **Round 4:** (Work 1 sc in each of next 2 sc, 2 sc in next sc) 8 times—32 sc. **Round 5:** (Work 1 sc in each of next 3 sc, 2 sc in next sc) 8 times—40 sc. **Round 6:** (Work 1 sc in each of next 4 sc, 2 sc in next sc) 8 times—48 sc. **Round 7:** (Work 1 sc in each of the next 5 sc, 2 sc in next sc) 8 times—56 sc. **Round 8:** Work even in sc. **Round 9:** (Work 1 sc in each of the next 6 sc, 2 sc in next sc) 8 times—64 sc. **Round 10:** Work even in sc. **Round 11:** (Work 1 sc in each of the next 7 sc, 2 sc in next sc) 8 times—72 sc. **Rounds 12 through 18:** Work even in sc. **Round 19:** (Work 1 sc in each of the next 7 sc, dec 1 sc over next 2 sc) 8 times—64 sc. **Round 20:** (Work 1 sc in each of the next 6 sc, dec 1 sc over next 2 sc) 8 times—56 sc. **Round 21:** (Work 1 sc in each of the next 5 sc, dec 1 sc over next 2 sc) 8 times—48 sc. **Round 22:** (Work 1 sc in each of the next 4 sc, dec 1 sc over next 2 sc) 8 times—40 sc. **Round 23:** (Work 1 sc in each of the next 3 sc, dec 1 sc over the next 2 sc) 8 times—32 sc. **Round 24:** (Work 1 sc in each of the next 2 sc, dec 1 sc over the next 2 sc) 8 times—24 sc. At this point insert stuffing. **Round 25:** (Work 1 sc in next sc, dec 1 sc over next 2 sc) 8 times—16 sc. **Round 26:** (Dec 1 sc over the next 2 sc) 8 times—8 sc. **Round 27:** (Dec 1 sc over the next 2 sc) 4 times—4 sc. Fasten off.

Leaves: Make 2 sets of leaves with light green. Ch 6, join with sl st to form a ring. **Round 1:** Work 8 sc in ring. **Round 2:** Work 2 sc in each sc around—16 sc. **Round 3:** (Work 1 sc in each of the next 3 sc, 2 sc in next sc) 4 times—20 sc. **Round 4:** (Work 1 sc in next sc, ch 6, work 1 sc in 2nd ch from hook and in each of the next 4 ch, 1 sc in next sc) 10 times—10 petals. Fasten off. Sew to top of each tomato with colour-coordinated thread.

PAISLEY PILLOWS

Continued from page 56

space) 33 times, 3 htr in next space, (2 dc in next space) 8 times, 3 hdc in next st, now working in back loop of sts only work 17 sc, 2 sc in next st, 3 sc, 2 sc in next st, 1 sc in each of last 4 sts, sl st in ch 2 space—143 sts. Draw B through last loop, cut A and fasten. With B ch 2.

Round 7: Working in back loop of sts only work 1 sc in each of 67 sts, inc 1 sc in next st, 1 sc in each of next 7 sts, inc 1 sc in next st, 1 sc in each of last 67 sts, sl st in ch 2 space—145 sts. Ch 2.

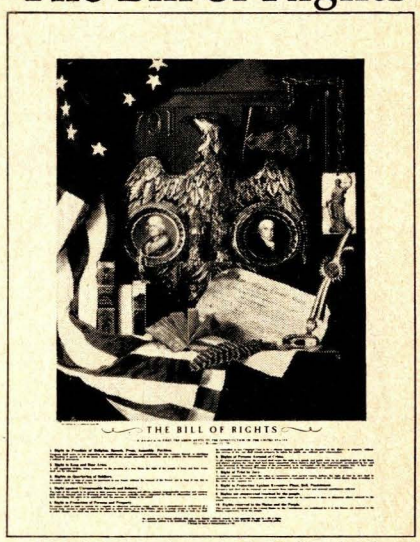
Round 8: Working in back loop of sts only, work 7 sc, dec 1 sc, 5 sc, 5 hdc, 10 dc, 4 htr, (2 tr in next st, 1 tr in each of next 3 sts) 12 times, 3 htr in next st, 16 dc, 8 hdc, 25 sc, 2 sc in next st, 7 sc, 2 sc in next st, 5 sc, sl st in ch 2 space—160 sts. Ch 2.

Round 9: Working in back loop of sts only, work 9 sc, dec 1 sc, 2 sc, 5 hdc, 10 dc, 4 htr, (2 tr in next st, 1 tr in each of next 4 sts) 12 times, 3 htr in next st, 10 dc, 5 hdc, 40 sc, 2 sc in next st, 4 sc, 2 sc in next st, 4 sc, sl st in ch 2 space—173 sts. Ch 2.

Round 10: Working in back loop of sts only, work 16 sc, 3 hdc, 7 dc, 3 htr, (2 tr in next st, 1 tr in each of next 4 sts) 15 times, 3 htr in next st, 12 dc, 5 hdc, 40 sc, 2 sc in next st, 8 sc, 2 sc in next st, 5 sc, sl st in ch 2 space—195 sts. Cut yarn and fasten.

FINISHING: Block paisley using steam iron over a damp towel. Press lightly on wrong side. Make own pattern and trace paisley shape onto paper with an allowance of ¾". With black cotton fabric doubled for pillow lining front and back, cut out shape of pillow. Sew together leaving a 4" opening at outer curve of paisley. Turn inside out and fill with polyester fiberfill. Sew opening closed. With fabric for pillow back, trace pattern and cut out shape of pillow. Working with C, work blanket stitch around outer edge of pillow back. (punch holes first if leather or suede are used.) With right sides together, join pillow front to pillow back working sc around (and through blanket stitching) until widest curve of pillow. Insert pillow and sl st opening closed.

The Bill of Rights



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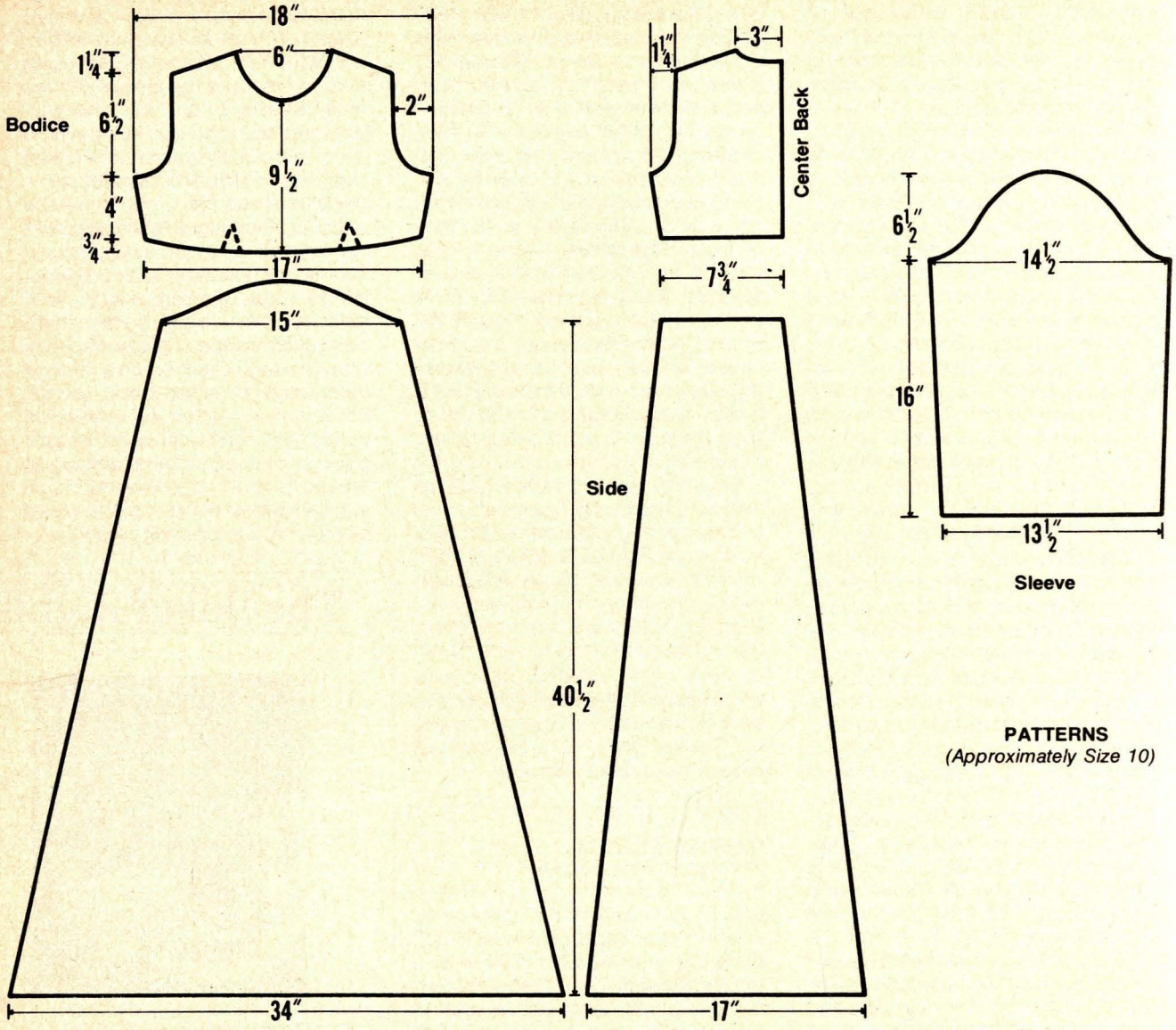


PATTERNS
(Approximately Size 10)

WEDDING GOWN

Continued from page 34

insert hook from back to front under the lps of first dc to draw dropped lp through. When a stitch or another pc is to be worked directly over a pc, work it in closing st of previous pc.

NOTE: In working the pc-dot pattern and alternate pc's and sps, keep the sps at each edge unfilled for easier seaming when the gown is finished.

Read charts from right to left for odd numbered rows, and from left to right for even numbered row.

To Avoid Counting a Large Number of Ch Sts: work with 2 balls of thread as follows: With the first, crochet a ch which would seem to be long enough for piece, but do not cut off thread. Drop loop from hook (a bobby pin is good to keep the lp from raveling). With the second ball of thread, place a starting lp on hook, then beg in the first ch st made with dc, * ch 1, sk next ch, dc in next ch; repeat from * until either the desired number of sps have been worked or end of the ch is reached. If chain was not long enough, drop lp of last dc from hook; with the first ball continue the foundation ch for necessary length, drop lp, then continue to work the filet with the second ball. When desired number of sps have been worked, end off the first ball, and continue the work with the second. The last dc on the next row will be worked in the starting dc of the first row.

DRESS PATTERN

Compare your (or the bride's) measurements with those on our sample pattern. Seam allowance is not needed. (If the finished dress is slightly large, it can be taken in at the seams.) On wrapping or tissue paper, draw an actual-size pattern similar in shape to ours, to the exact measurements to be worked. The empire waistline is curved to fit under the bust at front and is straight at back. The bodice darts under the bust are sewn in; therefore, the bodice is crocheted to the bust measurement at the underarm. In drawing the skirt pattern, allow about ½″ for an edging at the hemline—no turned up hem is needed. Draw sleeve pattern about 2½″ shorter than desired

length; the bottom of the sleeve should be only about ¾″ to 1″ narrower than at its fullest width, so that it can be gathered and puff a little over the cuff, which is worked separately. Pin the pattern parts together and fit to the bride. Make necessary corrections. A better fit might be had by cutting a muslin pattern from the paper, or you might buy a sewing pattern of a similar Empire gown and work from that.

The dress is crocheted in accordance with the pattern, increasing and decreasing so that the two coincide in size and shape. Check the crochet frequently against pattern or muslin.

PLANNING AND WORKING STEPS

Before you begin, crochet a swatch of basic filet at least 4″ square for exact gauge in planning the placement of the design motifs. On graph paper count out the number of sps which will be needed for ½ of the bottom of the skirt front. Starting at the center, plot the pc-dot pattern

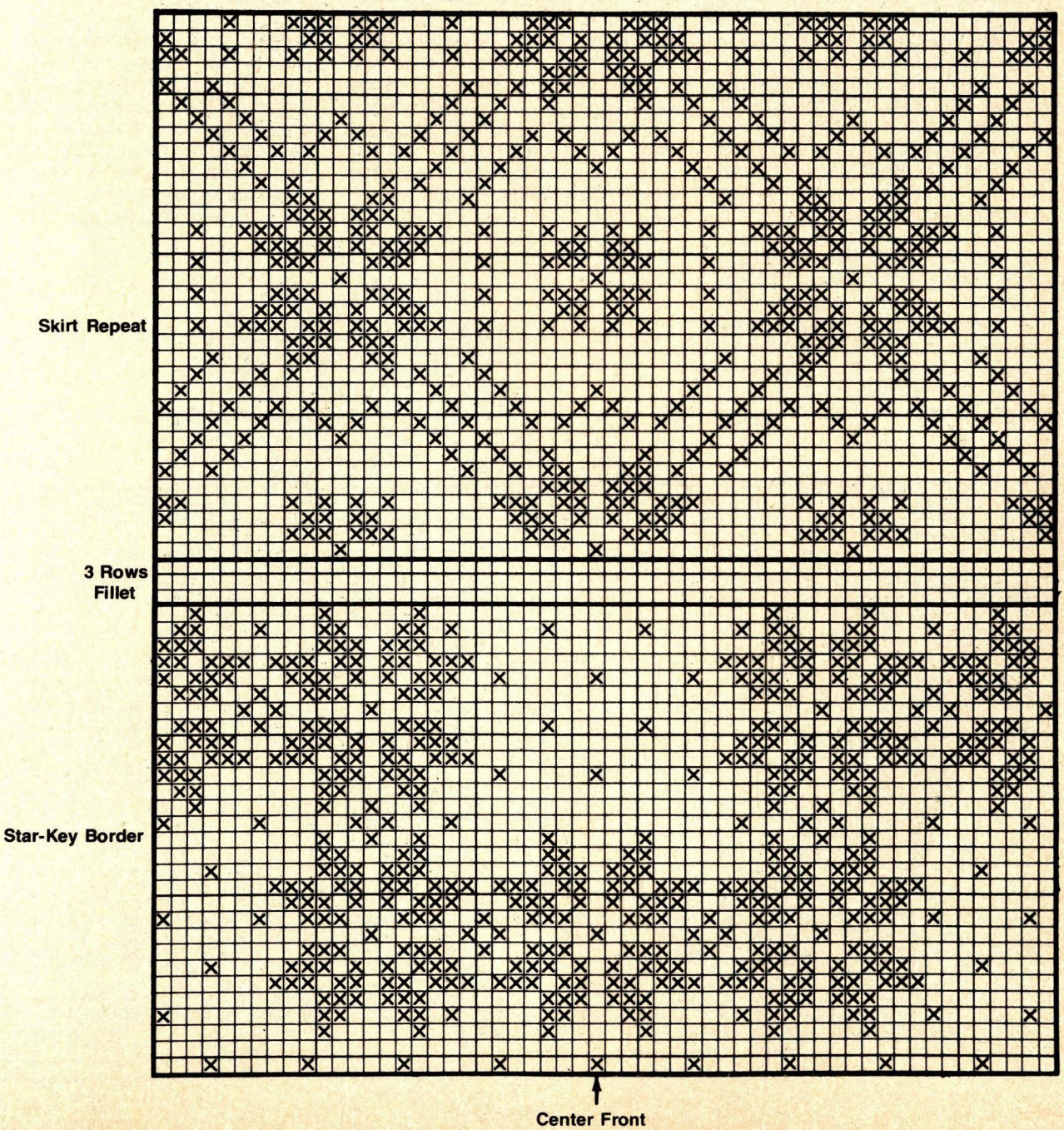
Continued on next page

STITCH KEY

□ = 1 sp

⊠ = pc blocks

CHART FOR WEDDING GOWN, *Shown on page 35*



Continued from previous page

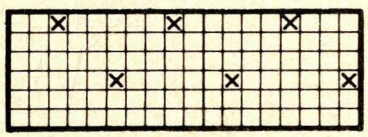
starting on the 3rd row of filet. Start the star-key border about 5″ to 6″ from the bottom. Work entire height of pat. Work 3 rows of basic filet then chart a few vertical repeats of the diamond-star motif. Plan the back of the skirt so that the border of each of its 2 pieces will match at the front in depth. Each of these motifs should be centered both front and back. For the bodice front and back, chart a star yoke, at least 5 stars across below the neckline at front, at least one star more over each end star on the shoulder, and 2½ stars across each shoulder at the back. The sleeves need not be charted since they are worked all in pc-dot pattern. Crochet each piece from bottom to top, checking crochet against patter or muslin.

FINISHING: Use back stitch for all seaming and top stitching, being sure to keep the same tension as the crochet. Seam the back of the skirt at the center allowing for a zipper opening at the top. Seam the skirt back to the front. **Around the Hem Edge** work as in the following manner: Starting at the center back seam, with wrong side of work facing, * sc in next dc, sc in next ch-1 sp, sc in next dc, ch 5, sk next (ch-1, dc, ch-1, dc, ch-1); repeat from * around, turn.

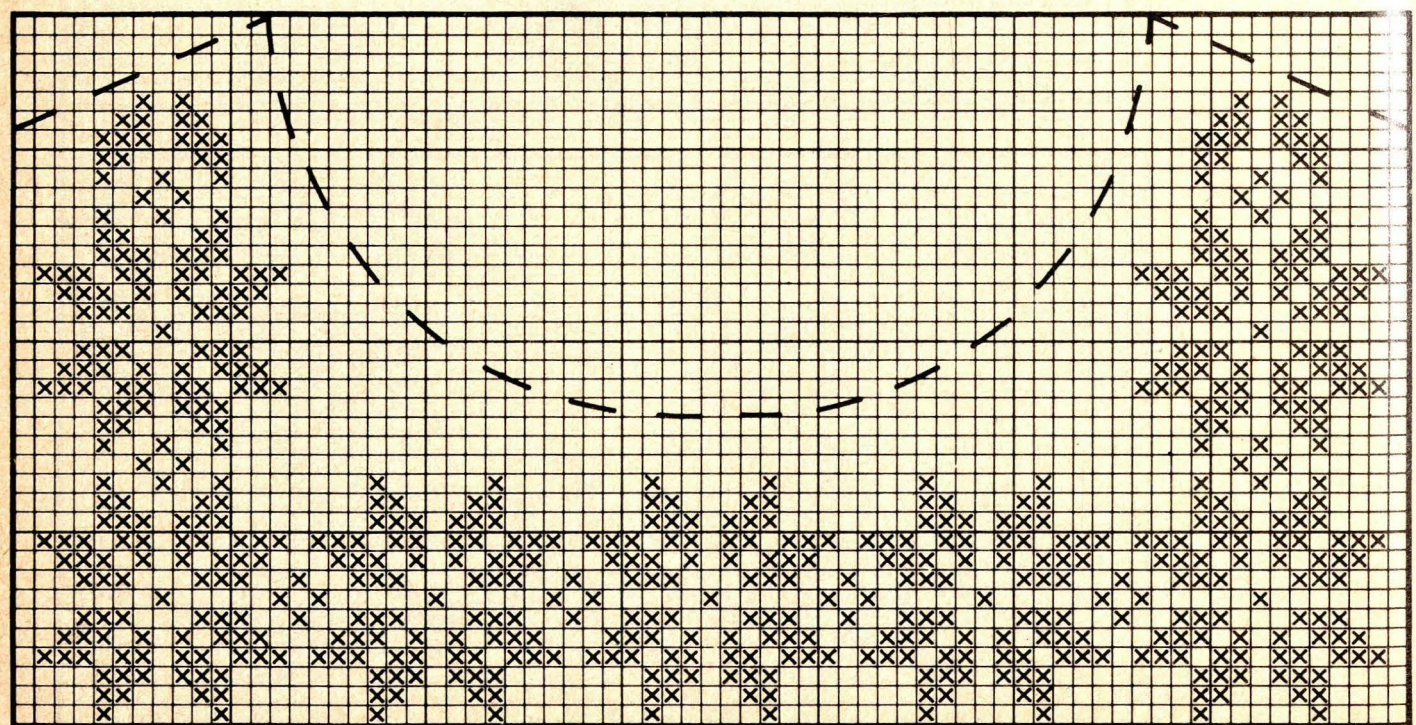
Next row: Ch 1, then in each group of 3 sc work sc in first, ch 3, sk next sc, sc in 3rd sc; in each of the ch-5 lps work (sc, hdc, 3 dc, tr, 3 dc, hdc, sc); sl st to first sc, end off. Sew shoulder and side seams of bodice. Crochet a neck band about 1¾″ wide and about ½″ less than the entire neckline edge. Work an odd number of alternate pcs and sps, and end on a right side row, turn. Starting on the wrong side crochet an edging as for the hem around 3 sides of the collar, leaving one long edge (neckline) free; finish the long free edge with 2 sc in each sp. Starting at the center back neck edge, top stitch the neck band over the neckline along the sc'd edge. In the same way work sleeve bands about 2¾″ wide and long enough to not only fit above the wrist, but to get the hand through it when seamed. Work the scalloped edge over the wrist side of the cuff only and sc across the long edge which will be sewed to the sleeve. Seam the short ends together. Seam each sleeve. Gather in the bottom edge of the sleeve to fit the cuff; top stitch the cuff over the gathered edge of the sleeve. Sew darts in the bodice to fit the waistline of the skirt. Starting at the center back, with right side of bodice facing, work a row of alternate pcs and sps across the waistline edge, turn. Now crochet a scalloped edge as for the hem. Set sleeves into armholes, adjusting extra fullness in the cap around the top of armholes, top stitch bodice over the waistline of the skirt matching side seams and center back edges.

Cut the nylon organdie into bias strips about 3″ wide for the hem edge and the neck band, about 4½″ wide for each of the cuffs, about 1″ wide to face each side of the zipper opening, and reinforce the waistline; turn under the edges and hem to the parts to be faced. It may be necessary to hold in the shoulder seams too; do this with a narrow bias strip in the same way. Set the zipper into the back opening and top stitch in place.

Popcorn-Dot Pattern

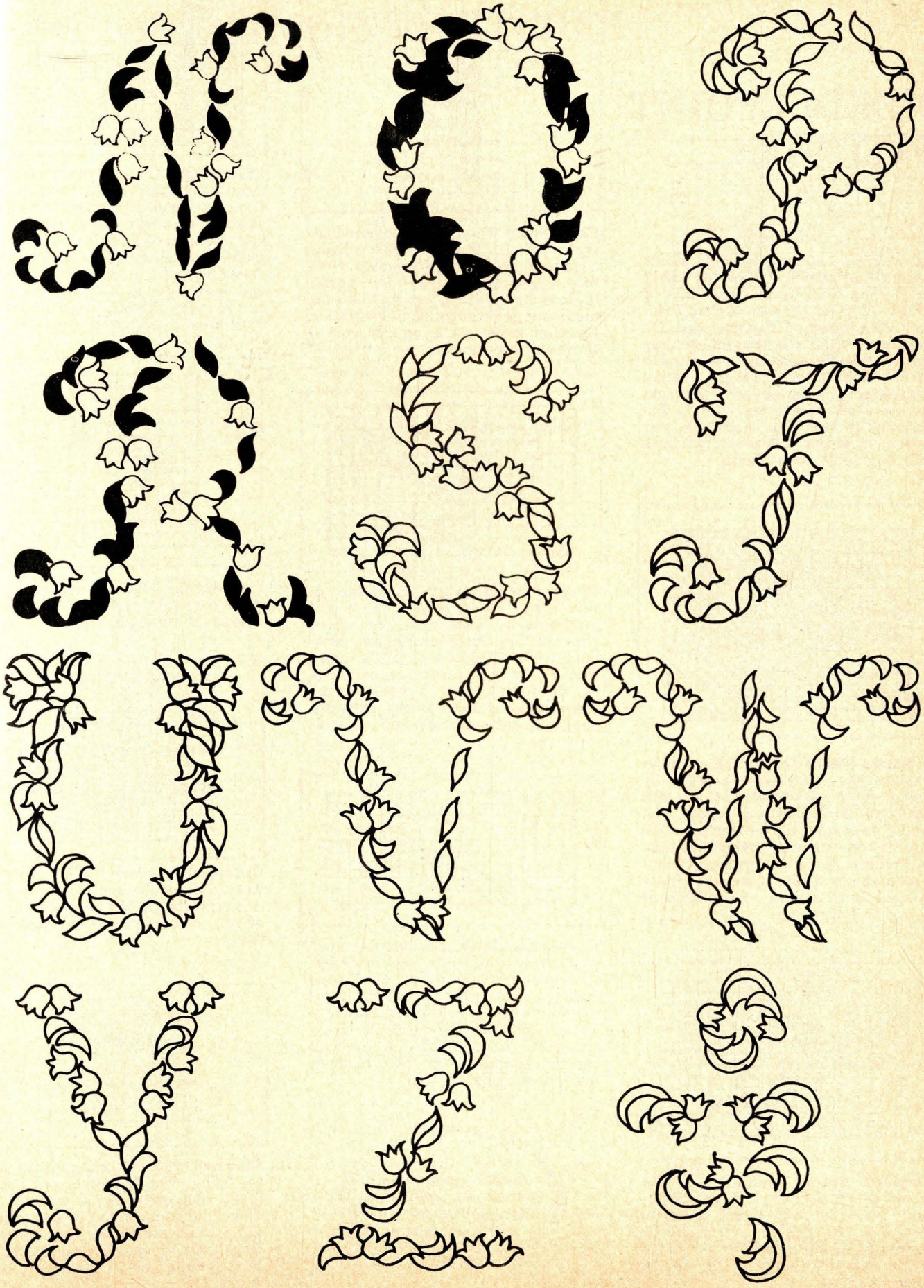


Front Yoke



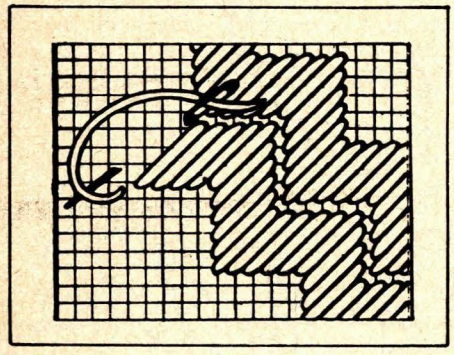
Center Front

CHARTS FOR WEDDING GOWN, *Shown on page 35*

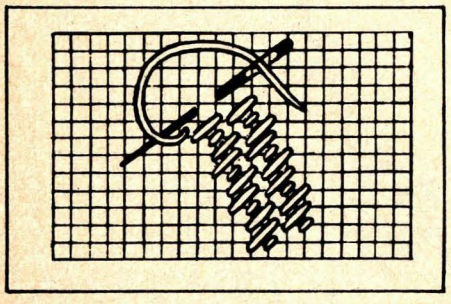


NEEDLEPOINT STITCHES

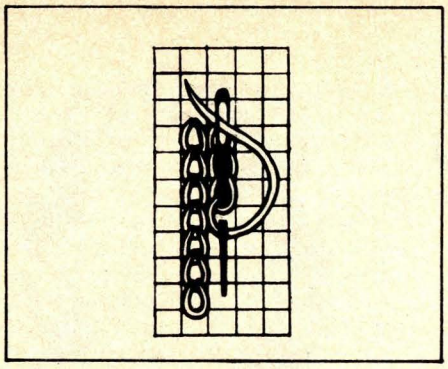
Needlepoint canvases come in single (mono) and double (penelope) meshes, varying from Large Gros Point of 3½ to 7 meshes per inch to Petit Point with 20 or more meshes per inch. On the coarser canvases, you will need rug yarn. On the finer, use 3-strand Persian yarn or tapestry yarn. You will find that many stitches work better, if you split the yarn into one or two strands. Experiment to find what is best for your design. Note that a few stitches work only on double mesh canvas.



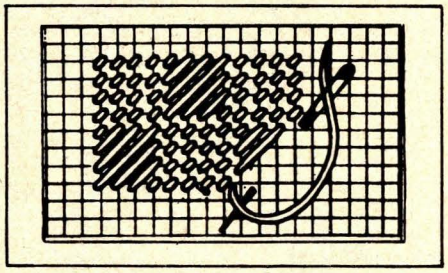
Byzantine Stitch: Covers large areas to produce the effect of a brocade or woven fabric. It is worked in steps starting at bottom right of canvas. The needle goes from top of stitch, over 4 threads both vertically and horizontally and returns in the next mesh. After 4 stitches horizontally, it steps up for 4 stitches. Once pattern is established, it is easy to follow.



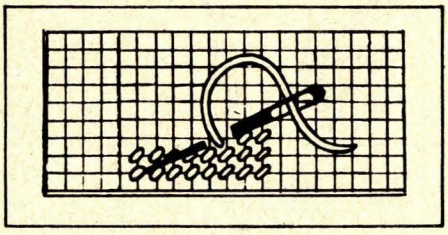
Cashmere Stitch: Produces a woven fabric effect. Work one stitch diagonally over one intersection of mesh, then 2 stitches over 2 vertical and 2 horizontal threads. The row will move to the left diagonally on the fourth stitch, as shown.



Chain Stitch: Used in multicolored designs for a softly shaded effect. Bring needle to right side of canvas. Hold thread down with thumb. Insert needle in next mesh, bring up in following mesh and go through loop of thread to form link in chain. Can only be worked from top to bottom.

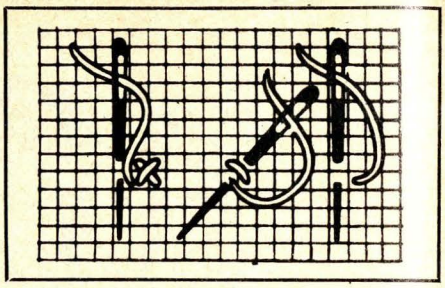


Checker Stitch: Work one square of four rows of four continental or half cross-stitches. Then work one square with the first stitch covering one diagonal mesh, the second two diagonal meshes, the third three diagonal meshes, the fourth four diagonal meshes. Then graduate down to one. Alternate as shown. Very effective in two colors.

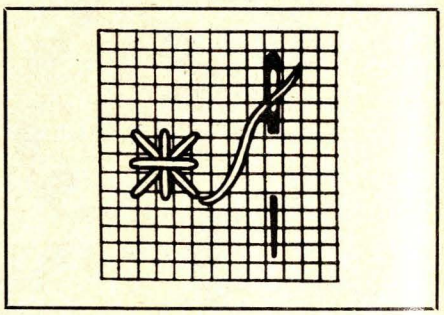


Continental Stitch: Background stitch or for filling in single lines in design. Always used for petit point. Work from right to left as shown in diagram, bringing needle out at bottom left corner of a stitch and returning diagonally to upper right corner. At end of row, turn canvas around and you are ready to work back again.

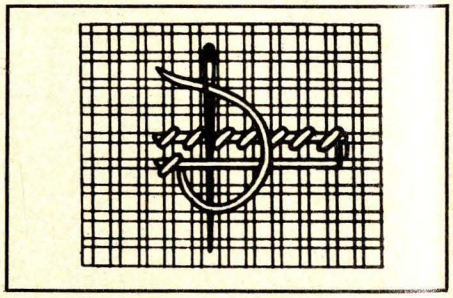
When planning a needle-point design of your own, work it out on graph paper, one stitch per square.



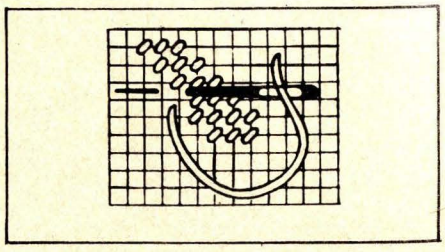
Cross-Stitch: One of the easiest and most widely used needlepoint stitches. Sometimes called *gros point*. You can work over a single intersection of canvas threads as shown or over two or more vertical and horizontal threads, depending on the thickness of thread and mesh. Always complete one stitch before going on to the next. All crosses must cross in the same direction.



Cross-Stitch—Double: Make a cross-stitch over two or four threads. Then re-cross it vertically and horizontally.

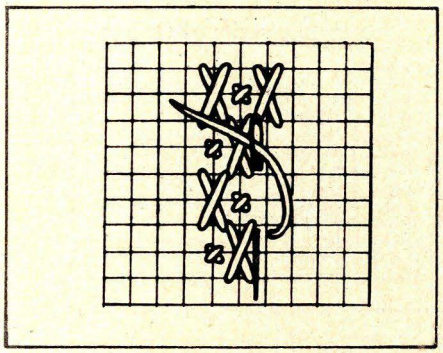


Cross-Stitch—Half: Can only be worked on double mesh canvas, and it is worked from left to right. At end of row, turn canvas around and work back.

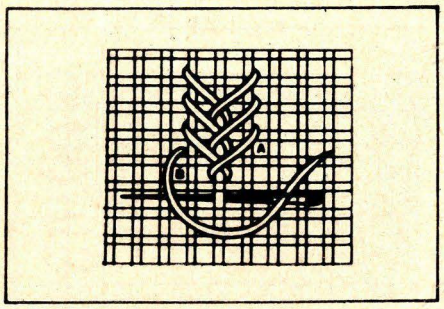


Diagonal Stitch: Quick, pleasant stitch for filling in backgrounds. Stitches are made diagonally. First work a row down and then a row up, always making a stitch over a single intersection. On downward row hold needle in vertical position; on upward row, horizontal.

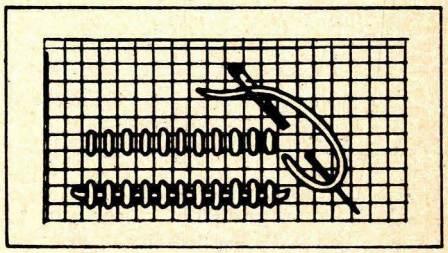
MORE NEEDLEPOINT STITCHES



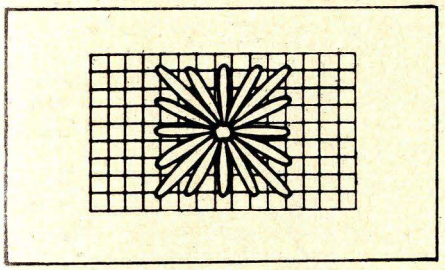
Double Stitch: Make oblong cross-stitches worked over one horizontal and three vertical meshes alternated with a cross-stitch worked over one intersection.



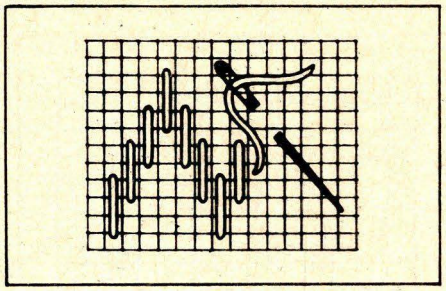
Fern Stitch: For double mesh canvas. Make a diagonal stitch under mesh as shown, then another diagonal stitch from A to B. Can only be worked from top to bottom.



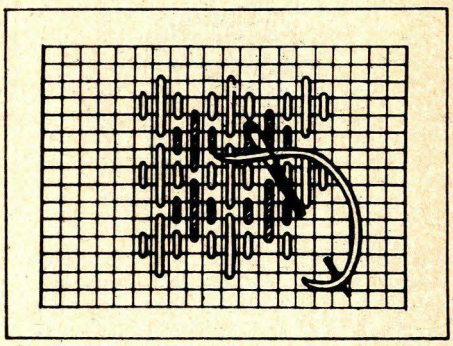
Gobelin Stitch-Upright: Work stitches over two horizontal threads of canvas as shown at top of diagram. Sometimes a thread is laid across meshes first and stitches worked over it as shown. Can also be worked over three or four threads.



Eye Stitch: Work sixteen straight stitches all into the same center hole. This stitch is often finished with an outline of backstitches worked around the square, making each backstitch over two meshes.

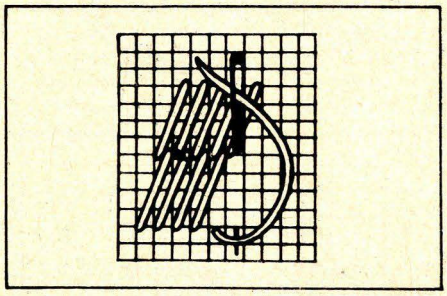


Florentine Stitch: This is the basic bargello or flame stitch. Forms zigzag patterns known as Florentine work. Work straight stitches over four threads of canvas rising or falling two threads above and below the last. This can be varied by working one line over four threads and the next over two or three threads, or by making deeper peaks and valleys.

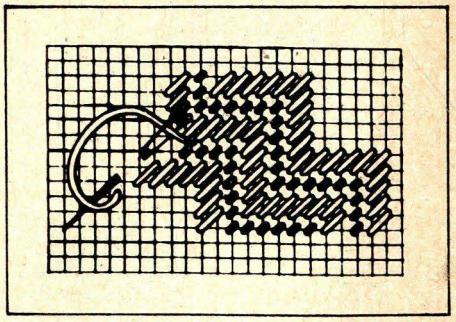


Hungarian Stitch: Worked either in one color or contrasting as shown. Make groups of three upright stitches, working over two, four and two horizontal threads of canvas. Alternate rows so that all spaces are filled.

Recommended:
a sampler
with all the stitches
you've learned,
and their variations.



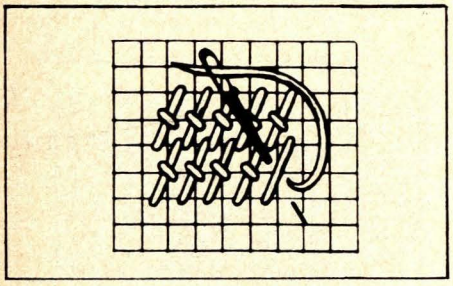
Gobelin Stitch-Slanted: Often used for shading. Work stitches over five horizontal threads and slanted diagonally over one. The next row overlaps the last by one thread of the canvas. Can also be worked over two, three or four threads of canvas, but number of strands of yarn will have to be adjusted.



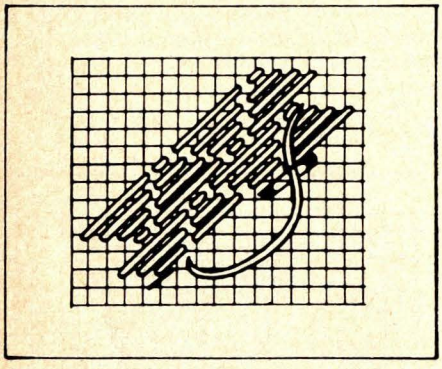
Jacquard Stitch: Start at bottom right and work up to left. Make rows in steps, one row worked over two vertical and two horizontal threads of canvas; the next row of short stitches is worked over one intersection.

AND MORE NEEDLEPOINT STITCHES

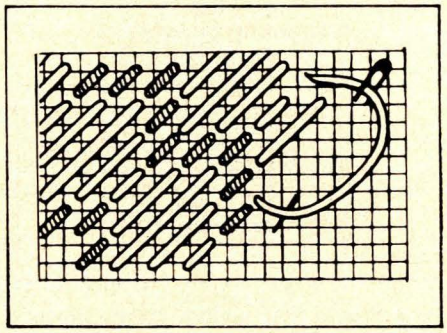
Recommended: a sampler with all the stitches you've learned, and their variations.



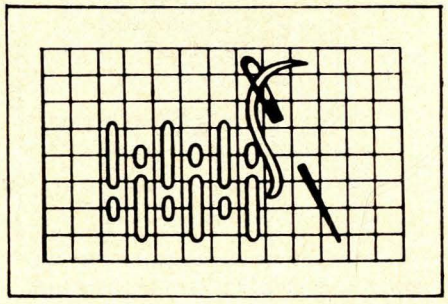
Knotted Stitch: Make one long slanted stitch over one vertical and three horizontal threads of canvas, then tie down by working a small stitch across it. Rows overlap each other by one thread of canvas.



Milanese Stitch: This stitch consists of triangles composed of four stitches of graded length. The triangles are set so they point alternately up and down. Make backstitches as shown. Work from top left to bottom right. Row 1: The first stitch is over one intersection, the second two, the third three, the fourth four. Row 2: The first stitch is over four intersections, second three, third two and fourth one.

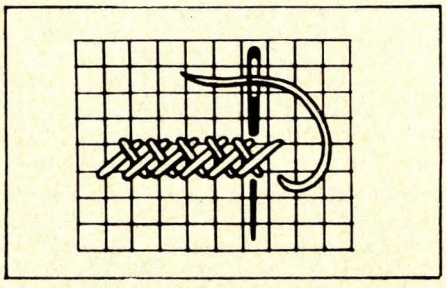


Moorish Stitch: Work diagonal stitches over two, four, six and four intersections on the first row. On the next row, follow the steps with stitches over two intersections.

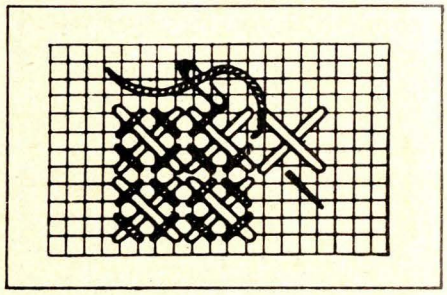


Parisian Stitch: Make upright stitches alternately over one and three threads. Alternate rows so a long falls over a short stitch.

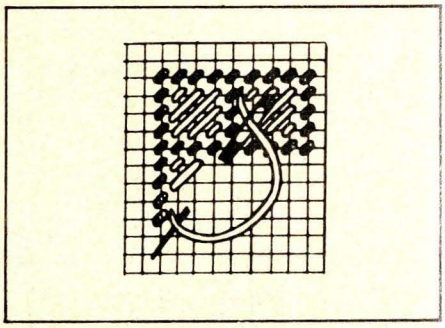
When planning a needle-point design of your own, work it out on graph paper, one stitch per square.



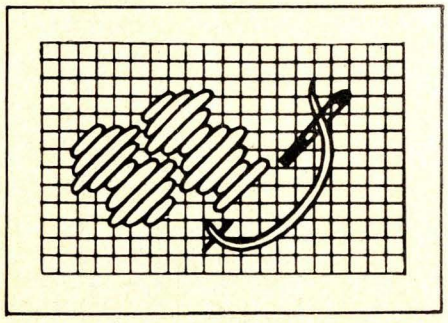
Plait Stitch: Make diagonal stitches over two threads, working one forward and then one backward.



Rice Stitch: First cover background with large cross-stitches worked over four vertical and horizontal threads of canvas. Over corners of each cross-stitch, make small diagonal stitches at right angles to each other. Background stitches are often worked in a contrasting color.

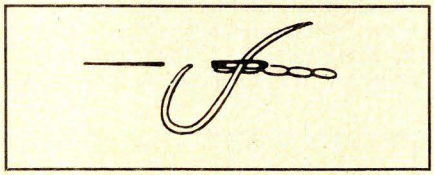


Scottish Stitch: Squares of stitches worked diagonally over one, two, three, two and one intersections. Outline with stitches worked over one intersection.

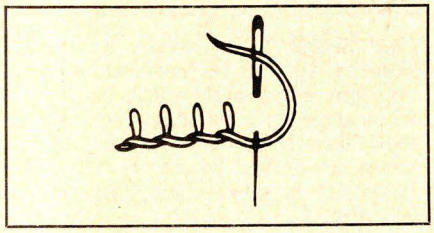


Scottish Stitch Worked Diagonally: Work in diagonal rows from top-left corner to bottom right. Makes stitches over two horizontal and vertical threads of canvas, then over three, four, three and then two again. Alternate stitches on next row so a four-intersection stitch falls next to a two-intersection stitch.

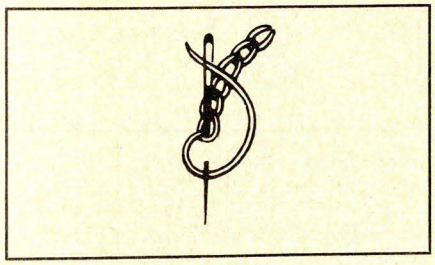
EMBROIDERY STITCHES



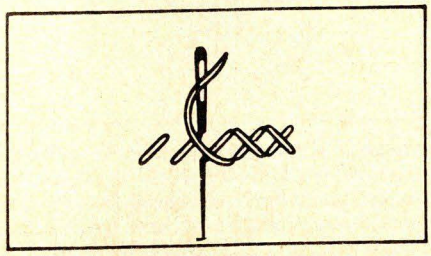
Backstitch: Working from right to left, bring needle up a short distance from the beginning of line to be covered, insert it at end of line; bring needle out an equal distance to the left along line and draw it through.



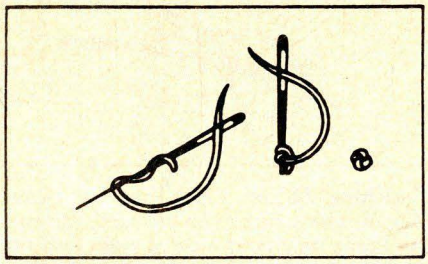
Blanket Stitch: Work from left to right. Bring needle up on lower line. Hold thread down with left thumb. Insert needle a little to the right of starting point but on upper line; bring out directly below on lower line; draw needle through over loop of thread.



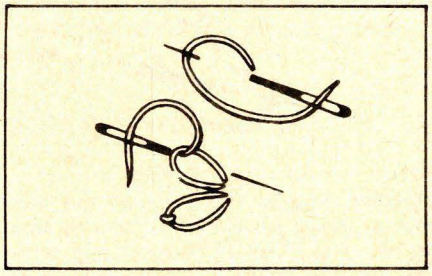
Chain Stitch: Working stitches from top down, bring needle to right side of fabric. Holding thread down with left thumb, insert needle back where thread emerged and bring out a short distance away; draw out needle over loop.



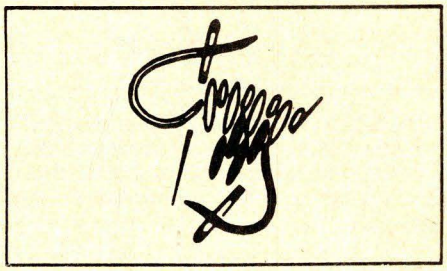
Cross-stitch: Stitches may be worked individually or in rows (as shown); the important thing is that they all cross in the same direction. Crosses should touch, unless otherwise indicated.



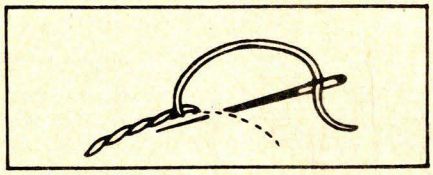
French Knot: Bring needle up where dot is to be made. Wind thread 2 or 3 times around point of needle, then insert it into fabric as close as possible (but not in exact spot) and pull to wrong side, holding twists in place.



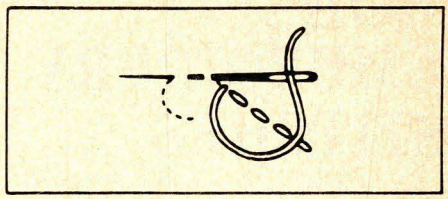
Lazy-daisy Stitch: Bring thread up in center of flower. Hold thread down with left thumb; insert needle close to or in same spot where thread emerged and bring it out at the end of "petal"; draw through over working thread and fasten with a tiny stitch over the loop, as shown.



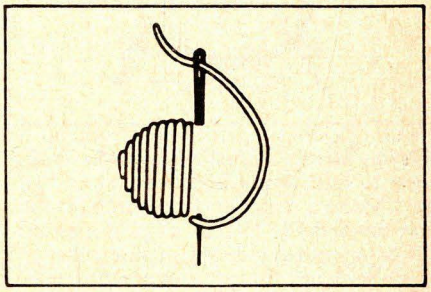
Long and Short Stitch: Work the same as Satin Stitch, except that you stagger long and short stitches over the area to be covered. The irregular line makes a very softly shaded effect when closely related colors are used.



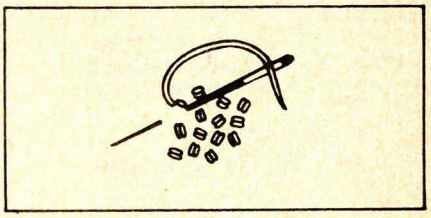
Outline or Stem Stitch: Bring needle up at left end of line. Working from left to right, insert needle a short distance to the right and bring out a little way to the left at a very slight angle. Hold thread above needle for outline stitch, below for stem stitch.



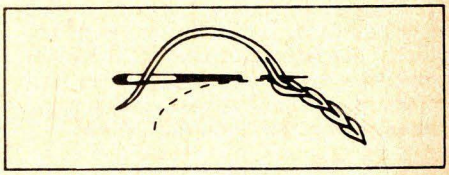
Running Stitch: Work from right to left and make stitches even in size and evenly spaced.



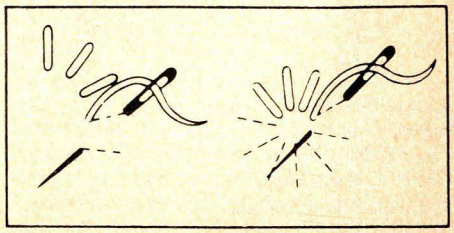
Satin Stitch: Make a series of straight stitches side by side, carrying thread under fabric so each stitch starts at same edge.



Seed Stitch: Make tiny straight stitches; they may be as dense as shown or more widely spaced. They are not worked in a regular pattern but are of equal length.

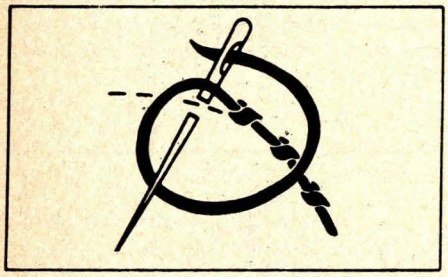


Split Stitch: Work split stitch like outline stitch, then split working thread close to its base when bringing the needle out.

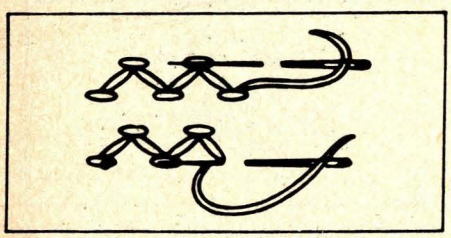


Straight Stitch: Used as an occasional single stitch or grouped in a ring to form a flower, each stitch is separate.

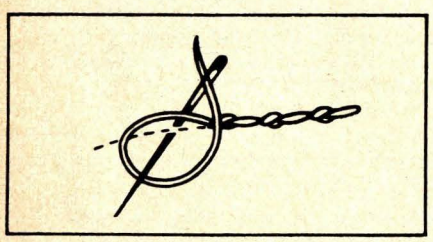
MORE EMBROIDERY STITCHES



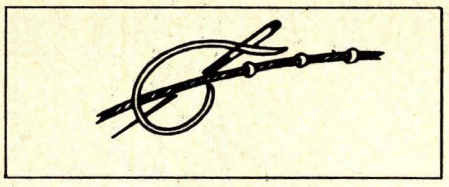
Chain Stitch, Knotted: Work from right to left. Bring needle up at end of line. Make a small vertical stitch on the line toward the left (a slightly slanted stitch is formed). Hold working thread down with left thumb; slip needle under slanted stitch from top to bottom (do not pick up fabric); pull thread through until a loop is formed; pass needle through this loop; pull thread away and toward the left.



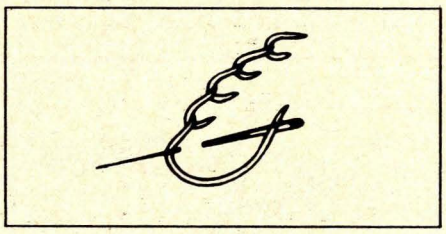
Chevron Stitch: Work from left to right. Bring needle up on lower line, insert needle to the right and bring out in the center of the stitch being formed. Make a stitch to the right on the top line (first step in diagram). Then still on the top line, insert needle to the right and bring out in the center of the stitch now being formed. This step is similar to that shown in the lower half of the diagram. Continue in this manner on lower line then on top line.



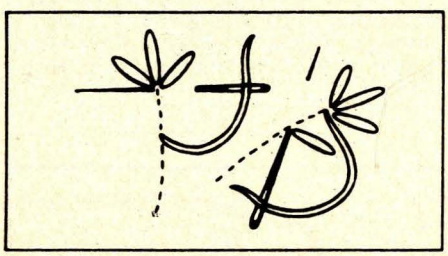
Coral Stitch: Working from right to left, bring needle up at end of line to be covered, hold down thread with left thumb, then make a tiny slanting stitch across line, drawing needle under and over thread.



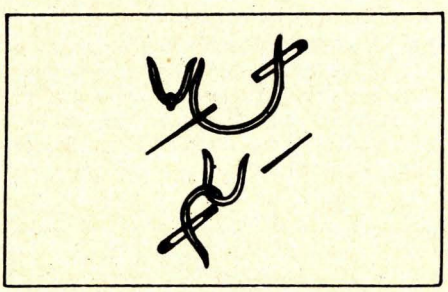
Couching Stitch: Place one or more threads along line to be covered, fastening them on wrong side at right end of line and hold them down with left thumb as you work. With another thread, work small, evenly spaced stitches over these threads. At end of row, draw threads to wrong side.



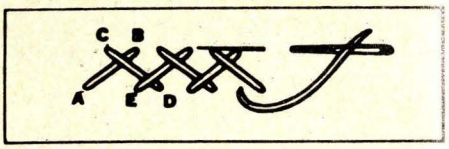
Feather Stitch: Work from the top down. Bring needle up at top of line to be covered. Hold thread down with left thumb. Make a slanting stitch as shown and draw needle through over working thread.



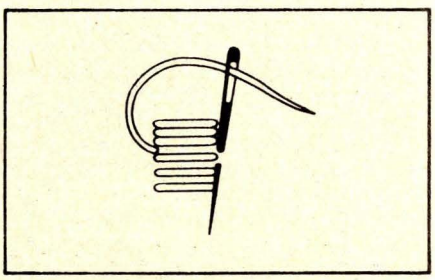
Fern Stitch: Work 3 straight stitches all radiating from the same center hole. Continue on so that the center stitches of each group form a continuous line.



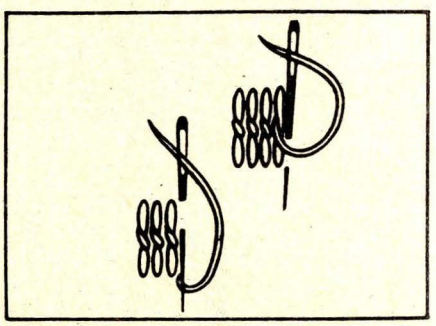
Fly Stitch: Bring thread up at upper left corner of stitch; insert needle directly opposite (upper right corner of stitch) and bring out in center below; draw through over working thread. Make a small stitch to tie down loop. This tying-down stitch can be made various lengths for different effects.



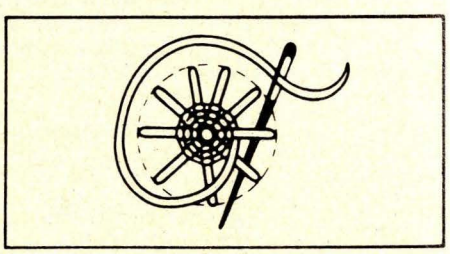
Herringbone Stitch: Work from left to right. Bring needle up at A; insert at B, bring out at C; then insert at D, bring out at E. Continue in this manner.



Laid Stitch: Bring needle up on left edge of area to be covered, insert it on right edge, bringing it back up a stitch away on same edge. Work across, then fill in the open spaces with another series of stitches, as shown. The effect is similar to satin stitch, but requires less thread.



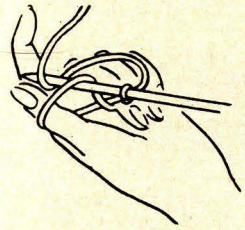
Rumanian Stitch: Make one long straight stitch and bring needle up slightly less than halfway back; draw through over working thread and fasten it down with a tiny slanting stitch; bring needle up at start of next stitch.



Spider Stitch: Worked in a circular fashion on spokes. Run needle under 2 threads; then run needle under the last thread used and 1 new thread. Repeat this process, going back over 1 thread and running needle under 2 threads, until the spokes are all covered.

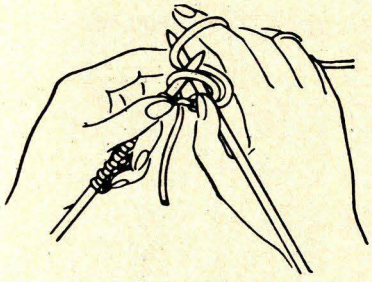
HOW TO KNIT

CASTING ON



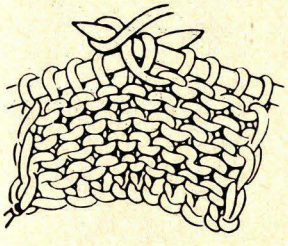
Make a slip knot on the needle about two yards from the end of the yarn. (This amount varies according to the number of stitches to be cast on, but always allow plenty!) Holding needle in right hand, loop end of yarn around left thumb and hold it in the left palm. Insert tip of needle into loop on thumb, pass yarn leading to the ball around needle from back to front, draw yarn through loop. Slip loop off thumb and tighten stitch thus formed on needle.

KNITTING



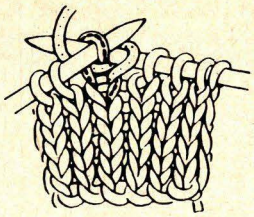
Holding needle with cast-on stitches in your left hand and second needle in your right, with yarn at back insert tip of right-hand needle into the first stitch from left to right, front to back. With right hand, pass yarn under and over tip of right-hand needle, draw yarn through stitch, and slip stitch just worked in off.

PURLING



Holding needle with stitches in your left hand and second needle in your right, with yarn at front insert tip of right-hand needle into first stitch from right to left, back to front. With right hand, pass yarn over and under tip of right-hand needle, draw yarn through stitch, and slip stitch just worked in off left-hand needle.

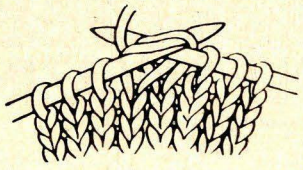
INCREASING



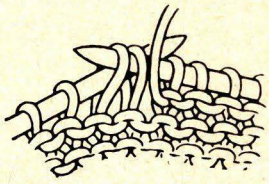
Work the stitch as usual but do not slip the stitch just worked in off the left-hand needle; work again in the same stitch inserting the needle into the back of the stitch. Now slip the stitch worked in off the left-hand needle.

Another method of increasing is to knit one stitch in the back of the stitch in the row below, then knit the stitch above as usual.

DECREASING

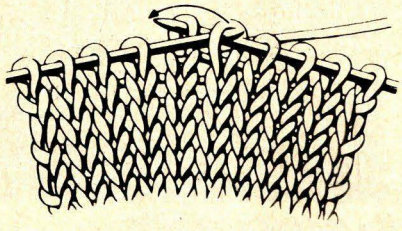


If knitting, insert tip of right-hand needle into second stitch on left-hand needle, then into first stitch; work the two together as one stitch.



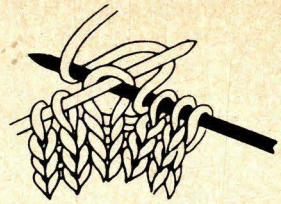
If purling, insert tip of right-hand needle into first stitch on left-hand needle, then into second stitch; work the two together as one stitch.

SL 1, K 1, PSSO

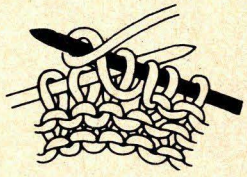


Slip stitch from left-hand needle to right-hand one without knitting it. Knit the next stitch. Insert tip of left-hand needle into the slipped stitch, pass it over the knitted stitch, and off needle.

YARN OVER

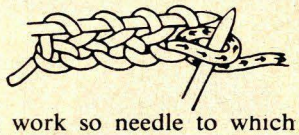


If knitting, bring yarn to front of work, over right-hand needle to back, and then knit the next stitch.

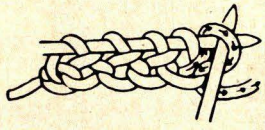


If purling, wind yarn completely around the right-hand needle from front to back, and then purl the next stitch.

CASTING ON DURING WORK

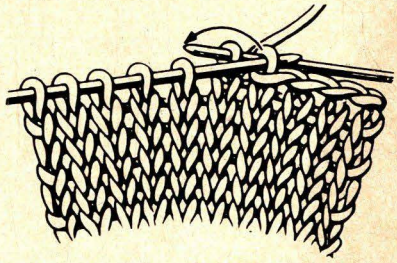


Turn work so needle to which yarn is attached is held in left hand. Insert tip of right-hand needle into first stitch, pass yarn under and over and draw it through stitch; leave stitch worked in on left-hand needle.



Transfer new stitch from right-hand needle to left-hand needle. Repeat for the required number of stitches, then turn work again and continue as the directions specify.

BINDING OFF



Work the first two stitches as you would in a regular pattern row. * Insert tip of left-hand needle from left to right into first stitch worked. Pass first stitch over second stitch and off right-hand needle. Work the next stitch and repeat from *.

Stitch details courtesy of Educational Bureau, Coats & Clark, Inc.

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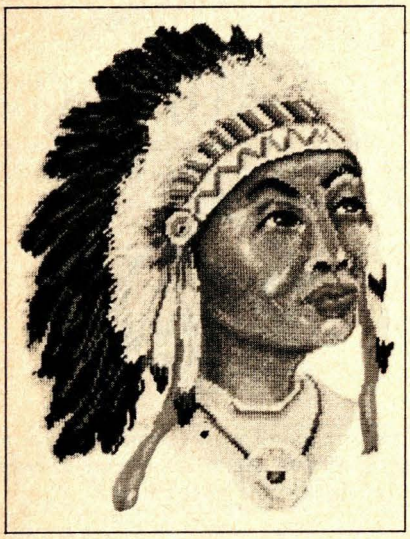

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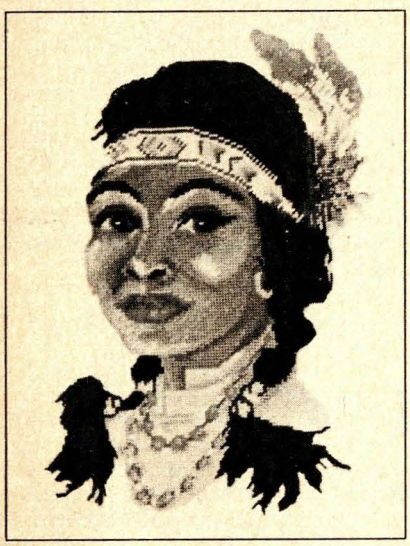

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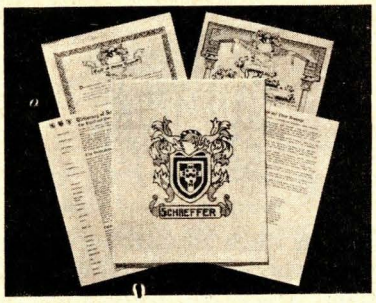

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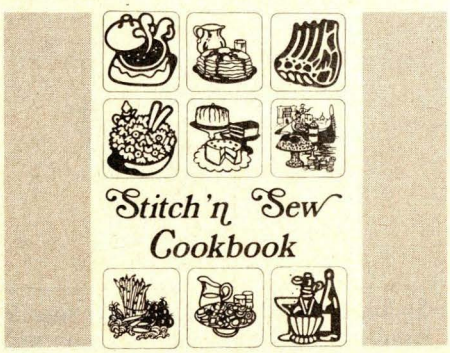

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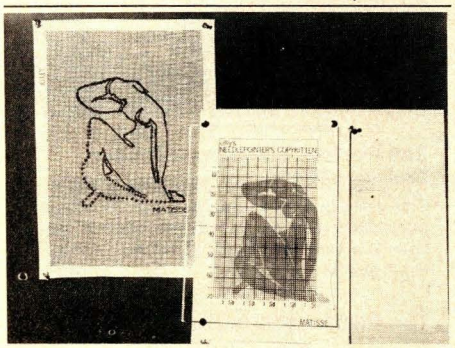

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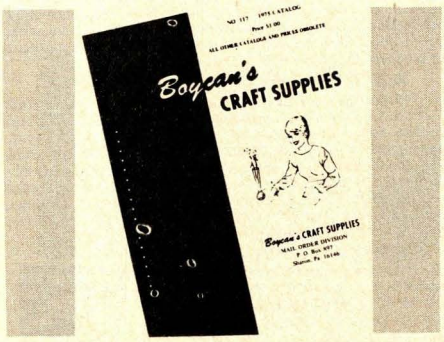

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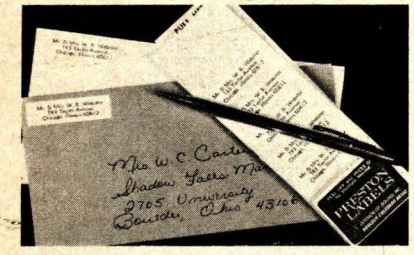

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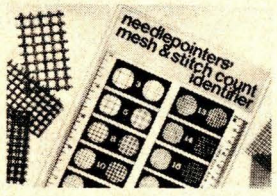

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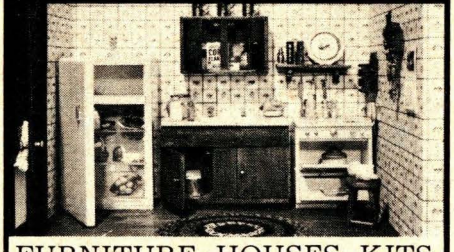

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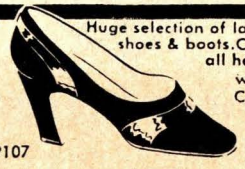

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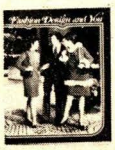

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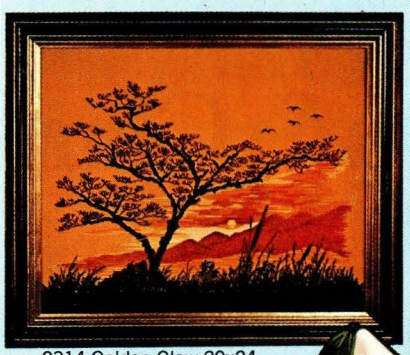

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0362 Sunflower Pillow

0363 Sunflower Bell Pull 5x44

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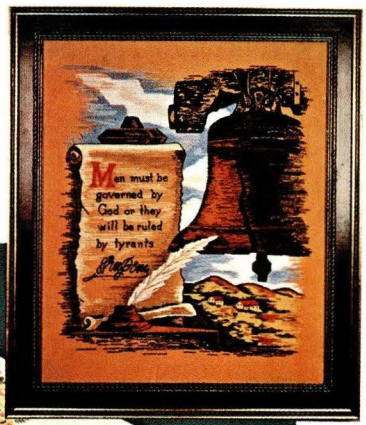

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10x15

0377 Peace & Plenty Sampler

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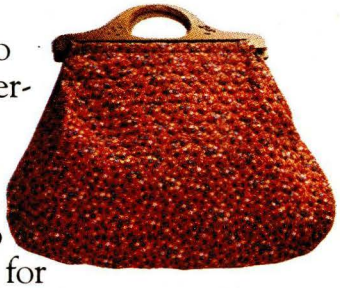

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